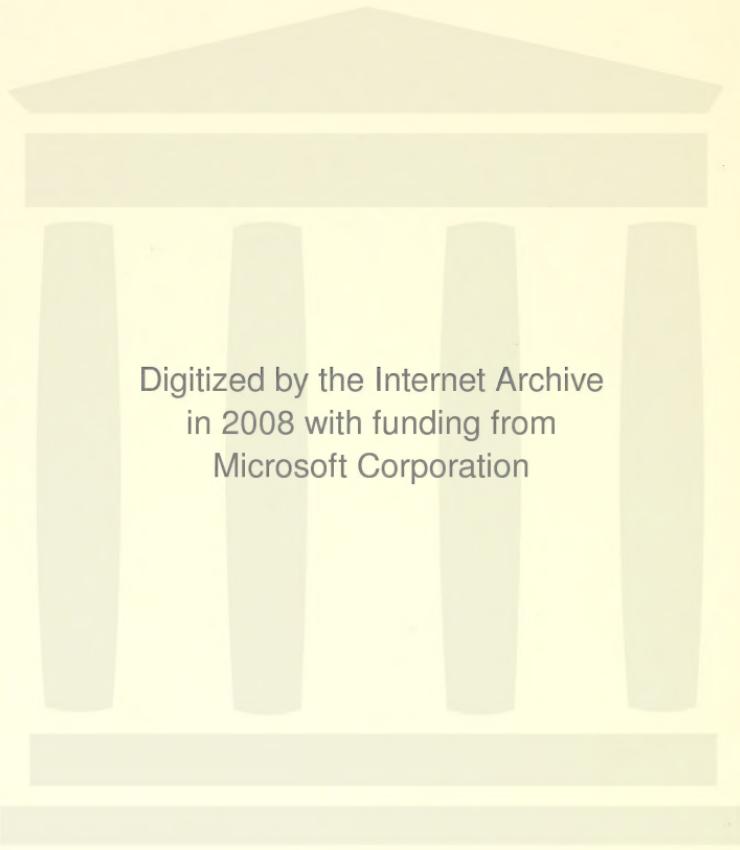


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L'Atelier de l'artiste. By Gustave Courbet. Barbizon's Gallery.

L'ATELIER DE COURBET

BY CLIVE BELL

 T a moment when in Paris Courbet is one of the most enthusiastically discussed painters, appropriately enough the Barbazanges Gallery has brought to light his most famous picture, and "Les amis du Louvre" are now asking for subscriptions wherewith to buy it for the State. Needless to say, this important work, for which the Louvre will have to pay a million francs or so, was, fifty-five years ago, duly refused admittance to the Salon. That is as it should be; it is in the tradition. Also, this particular instance of official imbecility has become notorious by reason of Courbet's singular counter-manifestation. Everyone knows how he exposed his picture in a booth opposite the entrance to the Salon and above the door placed this legend—"On est mieux ici qu'en face." The story is classic.

No one will now deny that he was right. *L'Atelier* is a great picture. It is great in spite of its stupidities and its commonplaces, its stock figures and anecdotic gestures; but it would be a mistake to call it a masterpiece. It falls short of that; indeed, it cannot well be described even as Courbet's masterpiece, unless we are to maintain that to plan and carry out, even with partial success, so vast a work is a greater achievement than to succeed completely in a smaller. For this picture is vast; I have not the exact measurements by me, but I should think it cannot be less than 25 feet by 15. Certainly, there were primitives who realised in their wall paintings conceptions on this scale, and since then there have been Raphael and Veronese and a few more. But how few! Michaelangelo's *Last Judgment* is a failure; and, what is more, its radical fault is the very one that makes *L'Atelier de Courbet* come short of absolute success. This superb piece of painting—*L'Atelier* I mean—has not been so organized as to compose a plastic unity. To keep it together a literary interpretation is needed. We cannot help wondering, as we look at it, what precisely it is all about; and until we know we have a vague sense of discomfort. Also we cannot help feeling that this vast and richly painted canvas might, without serious loss, be divided into at least three distinct pictures. That is not how one feels before a completely successful design.

The needed literary explanation is supplied by Courbet himself, in a long letter to Champfleury.

"C'est l'histoire morale et physique de mon atelier: première partie; ce sont les gens qui

me servent, me soutiennent dans mon idée et participent à mon action. Ce sont les gens qui vivent de la vie . . . La scène se passe dans mon atelier à Paris; le tableau est divisé en deux parties; je suis au milieu, peignant, à droite sont les actionnaires, c'est-à-dire les amis, les travailleurs, les amateurs du monde de l'art. A gauche, l'autre monde de la vie triviale, le peuple, la misère, la pauvreté, la richesse, les exploités, les exploiteurs; les gens qui vivent de la mort. Dans le fond, contre la muraille, sont pendus les tableaux du *Retour de la Foire, les Baigneuses*, et le tableau que je peins".

The composition of this picture is thoroughly traditional: its modernity—which is by no means conspicuous—must be sought in the painting. It belongs emphatically to its age—1855, the moment before the coming of impressionism. The nude in the centre, with her light clothes flung beside her in a heap, the white cat, and the picture on the easel, form a luminous centre around which the remaining figures are grouped; but it would have needed a greater artist than Courbet even to have concentrated and brought to perfect coherence so many complex forms and open spaces. If, however, the design lacks concentration, the painting and drawing of many of its parts are of the highest beauty. The nude in the centre, the crouching, ragged woman on the artist's left, and the *femme du monde* with her miraculously painted shawl, each, in itself, is a masterpiece. The portrait of Baudelaire will not disappoint amateurs of painting with a taste for literature. While those for whom the literary and historical interest of a picture is of more consequence than the aesthetic significance will find plenty to amuse themselves with in the portraits of Proudhon, Bruyas, Cuenot, Buchon, Promayet, Champfleury, and the artist himself.

The culte of Courbet, who at this moment shares with Renoir and Cézanne the pious admiration of artistic Paris, has brought into the light of common day two facts for some time darkly suspected by the initiated. It is now clear that, besides some masterpieces and many admirable pictures, Courbet produced a certain number of wretched failures: also, it is clear that there exists a moderate supply of shams. The moment would, therefore, seem to be ripe for our experts to decide in which category we are to place *The Snow Storm* of the National Gallery.

A GREAT CONTEMPORARY OF GIOTTO—II BY OSVALD SIRÉN



ONE of the works by the Cecilia-Master are signed and no documentary evidence relating to them has as yet been found. We have thus no possibility of identifying him with some historical personality of the period, and it may indeed seem useless to speculate as to his personal name and life. However, it may be of interest to add a few remarks on this question because they may lead to further investigation and discovery, and our hypothesis may prove serviceable as long as it cannot be replaced by a better one. The probability of our hypothesis is increased by the fact that it has been expressed independently by two critics of Italian art—Professor Venturi and the present writer—and it is to some extent supported by popular tradition.

In the fifth volume of his "Storia dell' Arte Italiana" (page 200), Professor Venturi writes "We propose to identify at present this artist (Cecilia-Master) with Buonamico Buffalmaco, keeping in mind the tradition that he went on two occasions to paint in San Francesco at Assisi."

A year before Professor Venturi's volume was published, I had published a small book called "Giottino" and included there among other problematic pictures a large Madonna reproduced under the name of Buffalmaco. [PLATE VI, a]. The Madonna in question, which I once bought from a man who brought it to Florence from the Badia di Settimo, finally came into the possession of Herbert P. Horne (in exchange for a small terra cotta bust) and its attribution to Buffalmaco was often discussed by its previous and present owners. We remained both at the conclusion that the attribution was quite plausible even if it was impossible to prove. As a kind of exterior support for the probability of the attribution should be quoted the fact that Buffalmaco worked for some time in the Badia di Settimo, but unfortunately the traces which still remain of his frescoes in the Cappella di S. Jacopo in the Badia are so faint that no safe conclusion as to his style can be deduced from them. Anyhow, they do not contradict the attribution of the Madonna in the Horne collection to Buffalmaco.

Studying this Madonna over and over again, I have come to the conclusion that it is very likely an early work by the Cecilia-Master. The type of the Virgin is essentially the same as the

women's types in the Assisi fresco representing the confession of the lady recalled to life. [PLATE VII, c]. We notice particularly the long oval, the straight, long nose, the drawing of the eyes and the low front. The construction of the throne with perspective foreshortening of the seat and the sideparts is carried out according to the same principles for space construction which we have noticed in other works by the Cecilia-Master. The small saints at the sides of the Madonna, S. Peter and S. Lucy, seem also to confirm the attribution. If the Child does not show quite the same type as in the Madonna picture in the Sta Margherita a Monticci¹ (not to speak about the much later Madonna in Monsieur Kann's collection) it may be explained by the fact that the Horne picture belongs to an earlier period. The probability that it is a work by the Cecilia-Master is indeed very great; we know no other works of early Florentine trecento painters that it approaches more closely. In connection with the large Madonna in the Horne collection may also be mentioned a small Madonna, surrounded by two angels and four saints (two kneeling donors on the steps of the throne) in the Museum at Budapest. [PLATE VI, b]. It is evidently an early work by our painter though in a rather poor state of preservation. If the Horne picture were cleaned it may well be that its stylistic comparison with the Cecilia-Master's paintings should stand out still more convincingly. Accepting this work as an early creation by the master it adds to the probability that he may be identified with Buffalmaco.

The intrinsic proof (if it may be called so) for the identification of Buffalmaco with the Cecilia-Master lies however in the apparent correspondence between the records and anecdotes of Buffalmaco as a painter and the spirit and character of the Cecilia-Master's creations. Naturally such a correspondence is impossible to prove in detail, it must always largely remain a matter of feeling and individual interpretation, but to those who are familiar with all the elements of this problem it cannot seem but highly significant. We leave it to the reader to draw his own conclusions, simply recalling some of the records about Buffalmaco which have been perpetuated by Florentine writers of the 14th century; no other Florentine artist of the 14th century has been the subject of more

¹ See my former article, vol. xxxiv, p. 234.

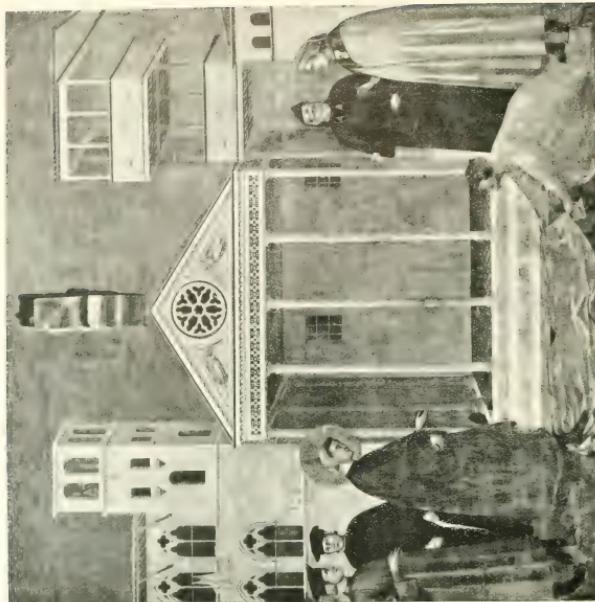


B. Madonna, by Buonamico Buffalmaco. (Musée des Beaux-Arts, Budapest)



I. Madonna, by Buonamico Buffalmaco. (Mr. [illegible] P. Horne)

Plate VI. A group contemporary of Giotto



B. S. Francis honoured by a madman, by Buonamico Buffalmaco. (Ch.
S. Francesco, Assisi)



C. Detail from S. Francis reconciling a woman, by Buonamico
Buffalmaco. (Ch. S. Francesco, Assisi)

Plate VII. A great contemporary of Giotto

literary gossip than Buffalmaco. We must refer the reader to the novels of Boccaccio and Sacchetti, from which here only a few extracts can be presented.

The earliest and most authentic information about Buffalmaco is presented by Boccaccio in his *Decamerone*. The book was written shortly after the great plague in 1348, when Buffalmaco cannot have been dead more than a few years. The fact that Boccaccio chose him and his brother artists as actors in some of his novels proves by itself that Buffalmaco must have been a most popular personality in Florence. The anecdotes concerning the painters are told by Elyria during the eight days of the famous picnic : " In our city abounding always with people of different tempers and nations, there dwelt not long since a painter, Calandrino, a simple sort of man and a great original. He was always in company with two of the same profession, the one named Bruno, the other Buffalmaco, both facetious and merry persons, but shrewd and wary enough; and they liked to be with this man on account of his oddities ". The story then goes on to tell how Bruno and Buffalmaco made Calandrino seek for the miraculous stone, called " heliotrope ", which should make him invisible and how he became the object of more or less witty jokes by the two other painters. In several others of the *novelette*, told during the eighth and ninth days, in the *Decamerone* (viii, 3, 6 and 9; ix, 3 and 5) the same personages form the subject of the stories, and it is always Buffalmaco who plays the bright and inventive leader among the revelling painters. But nothing directly connected with his art is told in these novels.

More information about the painter can be gathered from some of the tales by Franco Sacchetti which were written a little later than the *Decamerone*, but still before 1400. The opening paragraph of the 191st novel may be quoted as an example of what Sacchetti has to relate : " When there is a man living in the world who performeth all manner of strange or agreeable or varied things, it is not possible to recall in a story all that he hath done in the whole of his life, nevertheless I will now go back to one of whom several tales have already been related, and whose name was Bonamico. (This is the first time the name Bonamico is introduced instead of Buffalmaco). This man was in his youth a pupil of a painter named Tafo (the mosaicist Andrea Tafì) and he lived in the same house with him; and at night he slept in a room which was next to his master's, and only divided from it by a thin brick wall. It was a

custom of the master painters to call upon their apprentices very early in the morning to begin their painting, especially during the winter time when the nights were long; and Tafo having followed this custom for half a winter, awakening Bonamico very early, the master began to dispense Bonamico, for he was a man who preferred to sleep rather than to paint. So he meditated how he could find a way and a means to put an end to the habit. And reflecting that Tafo was advanced in years, he bethought himself of a clever trick whereby he might be induced to leave off calling him in the night and let him sleep on ". The trick consisted in sending beetles with burning lights fixed on them into Tafì's room about the time when he was going to call the apprentice and making him believe that they were demons. This inventive procedure was kept up until Tafì became so scared and restless that he could not sleep at all. Buffalmaco finally succeeded in convincing Tafì that the demons appeared because the painters began their work so early in the morning; he explained : " I have always heard it said that God's greatest enemies are the demons; and if this be so, then they must likewise be great enemies of the painters who paint him and other saints. For by means of this painting the Christian faith is increased, and it would be greatly weakened if there were no paintings, which lead men to devotion. Therefore this being so, when the demons hear us getting up in the night (during which time they have most power) to go and paint that which causeth them such grief and anger, they come with great rage to disturb our business ". Thenceforth Buffalmaco had his morning sleep undisturbed in Tafì's house. . . .

Lorenzo Ghiberti, who wrote about the middle of the 15th century, is the first to give some definite information about the artist Buffalmaco and his works. Ghiberti esteems the painter very highly and leaves out all the anecdotal material offered by Boccaccio and Sacchetti. He simply states that Buffalmaco was " uomo molto godente ", and adds that " quando mettava l'animo nelle sue opere passava tutti gli altri pictori ".

The later historians, who tell us something about Florentine trecento paintings, almost forget the painter in the joke-maker and the witty playfellow. Thus the short biography in the " Libro di Antonio Billi " consists simply of some meagre extracts from Boccaccio and Sacchetti, and in the account of Buffalmaco's activity, which is included in the " Codice Magliabechiano ", Billi's and Ghiberti's notes

are utilised without addition of any new information. Finally we have Vasari's most veracious novelistic biography of Buffalmaco in the second edit. of his *Vite* in which a good deal of the old anecdotal material is rehashed and blended with descriptions of paintings which to a great extent were no longer in existence when Vasari wrote. Vasari's biography of Buffalmaco seems as a whole one of the least trustworthy among all his "Lives".

Nevertheless this biography was used as the starting point by a modern Italian art historian, Signor Peleo Bacci, who has published a long essay on Buffalmaco in the *Bulletino d'Arte*, 1911. The special reason for the publication of this article was the rediscovery of some frescoes in the Cappella Giocchi and Bastari in the Badia in Florence—paintings which had long been lost under whitewash, but which Vasari saw and esteemed as Buffalmaco's works. Bacci followed Vasari with surprising credulity, trying however at the same time to support the traditional attribution with some circumstantial historical references. But these have hardly any bearing upon the central question, which is one of style rather than a historical problem. According to our notion even a cursory study of the frescoes in the Badia leads to the conclusion that they cannot be dated earlier than to the middle of the 14th century. The supposition that they may have been painted by Buffalmaco becomes thus impossible; they can be safely excluded from the discussion of the Buffalmaco-problem, in which they have only served to create further confusion. Those who want some more information about these frescoes may look into my book on "Giotto and some of his followers", where I have tried to show that they may be ascribed on purely stylistic grounds to Orcagna's brother, Nardo di Cione, and dated about 1350, when Buffalmaco was long since a man of the past. Bacci's article has, however, its value as the most complete presentation of all the historical records and anecdotes relating to Buffalmaco and his works.

As already stated, there are no definite documents relating to Buffalmaco, giving the date of either his birth or his death. It may, however, be observed that both Ghiberti and Vasari place Buffalmaco's death in the years of 1340 (which answers to Ghiberti's 408th Olympiad) and it seems not unlikely that Vasari got his information from the archives of the Company of the Misericordia in Santa Maria Nuova, because he also states that Buffalmaco lived in that convent during his last years and that he was buried in the cemetery of the hospital like the rest of the

poor inhabitants of the said institution. In his first edition, Vasari says that Buffalmaco was 68 years when he died, but in the second he changes the painter's age to 78. If we accept this statement as fairly correct, we have to put Buffalmaco's birth to 1272 or 1262, which would make him exactly contemporaneous with Giotto. Anyhow, it is quite evident that Buffalmaco never was a pupil or follower of Giotto's in the strictest sense of the word, rather a competitor and perhaps sometimes a collaborator with his great co-citizen.

It would be useless to enumerate here all the works which Varsari attributes to Buffalmaco, because, as we have already observed, his attributions are mostly quite misleading, but it might be useful to shortly recall those works, which in the earliest account, i.e., Ghiberti's "Memorabili", are given to Buffalmaco. First among these paintings Ghiberti mentions the frescoes in a Florentine nunnery, known as "Monastero delle donne di Faenza", which on historical evidence, presented by Bacci, may be dated about 1315. Buffalmaco worked here, according to Boccaccio, together with his companions Bruno and Calandrino, and the story goes that the painters played some malicious jokes on the nuns in order to get better pay and better wine. Whatever they accomplished at this place, has, however, long since been destroyed and forgotten since the nunnery was replaced by the "Forteze di Basso", which was completed in 1534. Secondly, Ghiberti describes some fresco paintings by Buffalmaco in the Campo Santo at Pisa and others with motives from the Old Testament in San Paolo a Ripa d'Arno in the same town. None of the remaining frescoes in Campo Santo seem, however, to be Buffalmaco's work, and of the paintings in the San Paolo a Ripa d'Arno only two heavily repainted figures are still visible. It is possible that they are remains of Buffalmaco's decoration, but they are in such a ruined state that they no longer allow a safe conclusion as to their original character. If anything can be said about them, it is that they support rather than contradict our Buffalmaco-hypothesis. Furthermore Ghiberti tells about "moltissimi lavori nella citta di Bologna"—a very indefinite notice which however was taken up by Vasari, who enlarged it by stating that Buffalmaco painted in a chapel in S. Petronio. Unfortunately this well-known church was not begun until 1390, and whatever Buffalmaco may have painted in some other Bolognese church is no more preserved. Finally Ghiberti mentions the frescoes in the Badia di Settimo, "le storie

di Sancto Jacopo et molte altre cose". Vasari describes these frescoes more at length and offers also some explanation of their ruined state, which already at Vasari's time seems to have been very bad. To quote: "He painted some stories of S. James in the Abbey of Settimo in the chapel that is in the cloister, and dedicated to that saint, on the vaulting of which he made the four patriarchs and the four evangelists, among whom S. Luke is doing a striking action in blowing very naturally on his pen, in order that it may yield its ink. In the scenes on the walls, of which there are five, are seen some beautiful attitudes in the figures, and the whole work is executed with invention and judgment. And because Buonamico was wont in order to make his flesh colour better, to make a ground of purple, which in time produces a salt that corrodes the white and the other colours, it is no marvel if this work is spoilt and eaten away, whereas many others that were made long before have been well preserved. I thought formerly that these pictures had received injury from damp, but have since proved by experience in studying the works of the same man that it is not from damp but from the result of this particular custom of Buffalmaco's, that they have become spoilt so completely that there is not seen in them either design or anything else, and that

where the flesh colours were, there has remained nothing else but purple".—To me it seems, however, most probable that the dampness of the place has been an effective factor in the destruction of the pictures, the room being situated on a very low level which probably more than once has been inundated.

These frescoes in the Badia di Settimo are, however, the only historically recorded paintings by Buffalmaco of which still some original traces remain. A searching eye can discern here some fragments of the five scenes from the life of the Apostle and of the four Patriarchs and Evangelists, but they are too faint to serve as a starting point for a stylistic analysis. The approximate date is given by an inscription referring to the consecration of the chapel which reads:—"Anno Domini MCCCXV. . ornata haec chapella ad honorem beati Jachobi apostoli".

These are all the works by Buffalmaco mentioned by Ghiberti; not a word is added about his easel pictures, which, however, seem to have survived the fresco decoration.

The pictures here described in connection with the Buffalmaco hypothesis will at least serve to direct the attention of students to this fascinating master, who was honoured by his contemporaries as one of the greatest of his time.

THE CHOIR CAPITALS OF S. PIERRE-EN-HAUTE, CHAU-VIGNY (POITOU)

BY DOROTHY McDougall

HE Church of S. Pierre-en-Haute stands as its name implies, in the old high-town of Chauvigny. It is of 11th to 12th century origin and a particularly fine example of southern Romanesque for which Poitou is famous. As will be seen in the accompanying illustration [PLATE I, A] the east end is a most beautiful specimen of the French romanesque *Chevet*,¹ and we note for some of its main characteristics the three ornate apse-chapels, the rounded and richly scroll-worked windows, and in the centre of the pile the three-storyed square belfry. The round stairway tower in the south-east angle is particularly striking, and the curiously realistic scale pattern roofing of its little turret (an essentially Lombard

ornament), is found again in the neighbouring Poitiers in the two steeples flanking the western facade of Notre-Dame-la-Grande². These are but some of the many influences of northern Italy traceable in nearly all such romanesque buildings; the well-nigh universal influence Lombard architecture exercised upon all the romanesque schools of Europe must be attributed no less to the accidental chance of its geographical situation than to its early and rapid advance. Italy lay directly in the path of travellers, whether to Rome, the head of Christendom, or to the Holy Land, whither in the 11th century ever increasing numbers began to flock.³ In medieval times the high-town of

¹ Lasteyrie, "L'Art Religieux du XIII Siècle en France" — "C'est surtout à l'abside que les artistes poitevins et saintongeais ont déployé leur goût pour la sculpture d'ornement."

² Mr. Kingsley Porter has traced the conical turrets with the realistic scale pattern tracery to the Campaniles of Verona. A. Kingsley Porter, *Medieval Architecture, its origin and development*, 1909, vol. I, pp. 202 and 209.

³ Ibid. p. 209.

Chauvigny possessed in addition to the church, five feudal castles, and to-day S. Pierre towers above a strangely rugged mass of ruins. It is not surprising that this small town has possessed so many monuments, for the Chauvigny promontory commands the outlet of the steep and sinuous valley of the Poutreau, a short rapid torrent (now harnessed to work at least five mills), which flows from the Fontaine de Talbat, a source collecting the numberless underground springs possessed by the rocky lime-stone plateau of Lignes; moreover Chauvigny itself possesses quarries of fine white stone for building purposes.

Approaching the town from the east by the main road—it lies rather less than half-way between S. Savin (famous for its Carlovingian Abbey and romanesque church), and Poitiers—the massive pile of ruins is silhouetted against the sky,⁴ and with the belfry of S. Pierre springing from the centre the whole group forms an irregular crown to the brow of the hill. Having made the ascent, past small dwellings nestled under the shells of the once grim feudal strongholds, the traveller comes somewhat suddenly face to face with the church and obtains at once a close view of the rounded east-end which lies massed in fine contrast to the square belfry. [PLATE I, A]. Entering by a small north-east door, which, perhaps as an after-thought, was squeezed in between the apse chapels, the ambulatory is directly reached. We are struck first by the extreme purity of style of every portion of this end of the building; but suddenly mere interest turns to amazement, for the eye travelling curiously from chapels to choir, and thence to the columns surrounding it, notes a wealth of detail, a display of fantastic imagery flung from column to column bewildering in its variedness and force. Before describing the capitals in detail it may be well to examine briefly some of the other chief features of the church. It possesses in a notable degree many characteristics of Lombard architecture, the school which added to Roman origins certain barbarian elements and also assimilated some marked Byzantine qualities of decoration; and again a feature which had spread to the far side of the Alps was a prominent concentration of the best workmanship and ornament at the East-end of the building, the West-end being left comparatively simple and bare.⁵ And so it is in

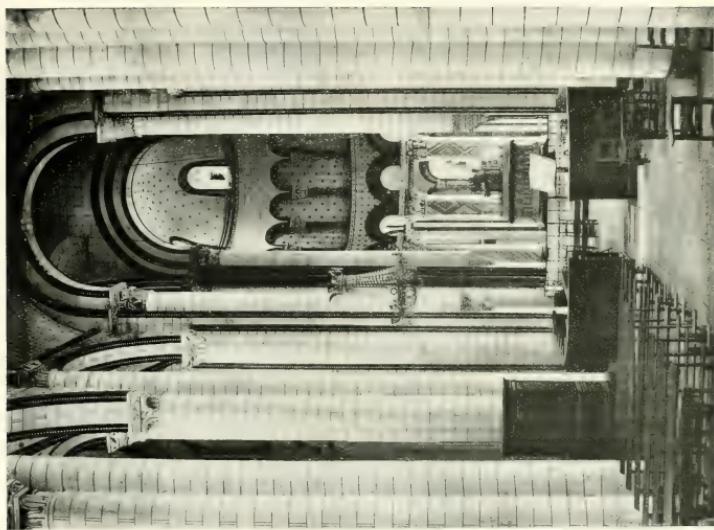
⁴ A detailed description of these remains is found in Prosper Mérimée's *Notes d'un voyage dans l'Ouest de la France*, 1827, p. 429. Also in *Paysages et Monuments de Poitou*, by Jules Robuchon, 1882, vols. III and IV, p. 10. It is to M. Robuchon that the writer is indebted for the photographs illustrating this article.

this case. The pillars of the nave of S. Pierre are composed of four clustered columns with capitals of shallow projection. Passing eastward towards the choir, we notice that its columns, clustered in this case, support a tier of delicate arcading, the small rounded arches of which spring from little capitals of beautiful design. Behind the choir the moderately wide ambulatory gives access on the east side to the three small chapels already mentioned; the other is bounded by the eight columns which are the main subject of this article. The columns are massive, the first and last responding to the piers of the nave. The shafts rest on roughly hewn bases, and the capitals carry the round arches on shallow abaci, which at the same time form a kind of roofing over the carvings.

At first sight they appear to be enwrapped in a wild tangle of beasts and creatures of the nether world; a romanesque inferno let loose, which turns and winds round the columns, whilst here and there grotesque heads protrude, grimacing and mocking with protruding tongues. But in the mists of this delirium, one becomes conscious of another element—a few scattered groups, quiet and composed, with that archaic composure we associate often with figures of the medieval imagination. What do the capitals represent; is there any order in this seeming chaos; and who was the sculptor? These and similar questions repaid hours of curiosity and study, and it has been a matter of surprise to the writer that up to the present no artist has, as de Caumont expressed it: "Faithfully reproduced the principal details of them",⁶ and no student has traced their fascinating and illusive theme. The church has been thought worthy of constant mention, and even of exact measurement, but the human interest of these wonderful groups has had no chronicler. The sculptor is known only as Geofridus, a scroll on the fourth column giving his name. Was he a monkish brother of some neighbouring cloister? An illiterate workman he certainly was not, but an artist of more than ordinary talent and daring, yet research has failed to place him definitely. A close examination of each capital

⁵ This feature is very noticeable at S. Savin-sur-Gartempe: ". . . the ornamentation of this part of the church is distinguishable from that of the nave and choir, and confirms what I have already remarked as to the old practice of reserving the more elegant and rich forms for the most sacred part of the edifice." Prosper Mérimée. *Ibid.* pp. 415 and 416.

⁶ "Il est à désirer qu'un dessinateur habile en reproduise fidèlement les principaux détails; je ne connais rien de plus digne de fixer l'attention des savants et des artistes". Arcisse de Caumont. *Bulletin Monumental*, 1834, p. 72.



B Interior, east end (looking east)



A Exterior, east end (looking west)



1



2



3



4



5



6



7



8



9



10



11



12

The twelve capitals.

in turn has revealed the main idea in the artist's fantastic creation; a fantasy full of that Lombard energy, half Christian, half pagan, wholly confident. Beginning at the south side of the choir the first column [PLATE II, 1] shows two ravenous birds, in the act of devouring small naked human shapes. The birds are twice the size of their human prey; the conventional design formed by their wings is worth noticing. It will be observed that the details of the capitals, and much of the floral design surrounding them, have been traced in a brownish paint by some later hand⁷; this gives to the figures a curious directness of expression, but it does not hamper our enjoyment of them. On the near face of the second capital [PLATE II, 2] a jubilant female figure is enthroned; "Babilonia Magna Meretrix" is written above. Here we have the Babylon of the prophets and the Apocalypse⁸—"the lady of kingdoms", who is to be brought low. She sits exulting, holding aloft in one hand a bowl and in the other a phial—"the cup of the wine of the wrath of her fornication".⁹ Unrighteous self-complacency is written in every line of her form, it is indeed she who had "glorified herself and lived deliciously". The dress is profusely ornamented; its chief characteristic being the sleeves, which are voluminous, falling from the shoulder in enormous bells. These same sleeves again occur in the figures adorning the facade of Notre-Dame-de-Poitiers, a church which has much in common with St. Pierre. On the next face [PLATE II, 3] stands the Archangel Michael in his familiar character of weigher of souls. In one hand he holds the scales, the other is raised encouragingly above a pigmy figure crouching in beseeching attitude; one scale, meanwhile, is pulled at vigorously by a creature described as "Diabolus", who strains to outbalance the lump of goodness on the other side, which only just turns the scale against him. The next subject shows only a single seated figure [PLATE II, 4]; Geofridus was an artist who realized the value of suggestion: he knew, as Stevenson expresses it, what to leave out. This solitary figure, representing the Deity, is robed in a long loose garment and sits pensively gazing into space—that is all. In this picture the whole series culminates. There then succeeds a series of Biblical groups depicting scenes from the life of Christ. The series, however, is abruptly broken and only grotesques

crowd the remaining columns¹⁰. Why this happened one can only venture a guess; perhaps the death of Geofridus prevented the completion of this unique representation of the subject, perhaps they were disapproved of by some fastidious donor; be this as it may the work shows no trace of a fresh or inferior hand. The last face of this second capital [Pl. II, 5] is filled by the figure of an angel; he stands poised with outstretched wings and hands held in an attitude that suggests an announcement; above his head is written: "Dixit Gloria in Excelsis Deo". Under one wing are grouped a robed figure holding a staff and some sheep,—"Pastor bonus" is written above, and the group is balanced by a similar figure on the other side of the Messenger. This picture presents a problem of which the following, I think, is the solution:—If this pastoral scene had come after the Annunciation (which is to follow on the fourth column), it would naturally represent the appearance of the angel to the shepherds on the night of the Nativity as described by S. Luke, but it precedes it, and, therefore, taken literally, it is an anachronism. It may, however, be rather typical than actual. The contrast of the third column is startling [PLATE II, 6]: winged double-bodied dragons, with scale-ridged backs and rows of interminable teeth, devour human beings, indifference as to their fate being suggested by grotesque heads grimacing from the corners. The fourth column [PLATE II, 7] begins with the Annunciation, the first of the *actual* Scriptural scenes. The angel stands facing the Virgin, holding in one hand a cross, and with the other he directs her gaze to it. In spite of the primitive modelling, the figure of the Virgin expresses surprise, and the raised hands imply a certain reticence. It is a far cry from the 12th century to the work of the Quattrocento, yet the comparison will suggest itself that it was this same reticence, this shrinking back from too great honour, that was developed by Botticelli into the main sentiment of his Madonnas. It is this spirit, Pater tells us, which gives them their unique expression and charm: thus may the primitive and the sublime approach one another! The adoration of the Kings follows [PLATE II, 8]: the child, robed in a very unchildlike garment, sits on his Mother's knee holding up one hand in benediction; He is depicted as usual with a cruciform nimbus. The

⁷ For restoration of the church see *Paysage et Monuments de Poitou*, p. 10.

⁸ Isaiah XLVII, v. 5.

⁹ Revelation XVIII, v. 3 and 7.

¹⁰ For grotesques, their exaggeration, and the means by which this was counteracted (chiefly by introducing amongst them such figure groups), see A. Kingsley Porter, "Lombard Architecture" (1915–1917). (Yale University Press), vol. 1, p. 216.

Three Kings, two of whom are kneeling, offer the gifts with which their hands are filled. The guiding star is on the left, very solid and ornate; it is balanced by a hand pointing down at the Child in sign of blessing, and the scroll announcing: "Geofridus me fecit"¹¹ completes the face. Next comes the Presentation in the Temple [PLATE II, 9]: the Child is handed by his Mother to Simeon, who stretches across a small altar to receive Him. The design on this stone is met with again in the last capital [PL. II, 10] and gives the clue to its meaning. The last face of this capital shows the Devil covered with the same pointed scales, confronting a saintly figure, on whose halo is the cross. The devil offers worldly riches, but with averted eyes the figure points upwards: it is interesting to notice that He is depicted shaven like a monk. The Temptation in the Wilderness ends the biblical scenes, and here, as we have already anticipated, the original plan of the capitals changes, and on the remaining four there throngs a medley of weird byzantine imagery and an inferno menagerie. No better description of them exists than the graphic verse in the eighteenth chapter of Revelation: "the habitation of devils, and the hold of every foul spirit, and a cage of every unclean and hateful bird"; it is an all-embracing catalogue, but it is not too stringent, on the first capital we had these same birds, vultures demolishing human beings, and in these groups double-bodied lions¹² and hyena-headed dragons curl and fight, a double-bodied man juggles with unrecognisable beasts (Fig.

¹¹ It is worth noticing perhaps that the usual medieval Latin rendering of Geoffrey is Galfridus.

¹² In PLATE II, 11, we have a good example of the doubles-animal with a single head forming the volute of the capital, an essentially Lombard feature; its earliest appearance has been traced to Lodi Vecchio, near Milan, in the 11th century. (A. Kingsley Porter. "Lombard Architecture", p. 216.)

)¹³, and then as a contrast and relief, winged sphinxes sit demurely in pairs propounding their



FIG. 1.—DETAIL FROM THE 5TH CAPITAL.

riddles. The eighth and last capital (responding to the nave pier), [PLATE II, 12] represents Adam, with his foot placed on a head of a personification of the serpent, bruising its head with his heel¹⁴. On the centre face, Man, tempted by whisperings on either side, hesitates in the act of throwing down the altar: the clue to this is given by the design on this stone being the same as that on the altar of the Presentation scene.

Here ends the early French story in stone, which, though the execution be crude and barbaric, may yet compare favourably in point of interest and fertility of imagination with the most skilled work of its period.

¹³ I have found this same beast in the right hand arch of the facade of Notre-Dame-de-Poitiers.

¹⁴ Genesis III., v. 15.

SOME ENAMELS OF THE SCHOOL OF GODEFROID DE CLAIRE—VI. BY H. P. MITCHELL

GHE claim of Wibert to rank as one of the finest artists of the latter part of the 12th century is established by the remarkably beautiful engraved decoration of the corona for lights at Aix-la-Chapelle. The subjects are engraved on the plaques forming the base of the turrets set at intervals round the corona, to be seen from below. A few of the heads from two of them were reproduced in the previous article [PLATE

¹¹ Previous articles of this series: I, vol. XXXIV, p. 85; II, p. 165; III, vol. XXXV, p. 34; IV, p. 92; V, p. 237.

XI]. A complete subject from another of the plaques, illustrating one of the Beatitudes ("Beati qui lugent, quoniam ipsi consolabuntur") is here shown [PLATE XII]¹ to exemplify

¹ From F. Bock, *Der Kronleuchter Kaisers Friedrich Barbarossa im Karolingischen Münster zu La-chen*, 1864, pl. 15. (Actual size of plaque, 0.6 in. by 8.35 in. = 24.4 cm. by 21.2 cm.) It is to be remembered that the plates in this work, being actual impressions from the engraved plaques of the corona, show the designs reversed. The subject on PLATE XII is again reversed here, to show it in its true direction, as is also the upper of the two sections on PLATE XI, but not the lower one.

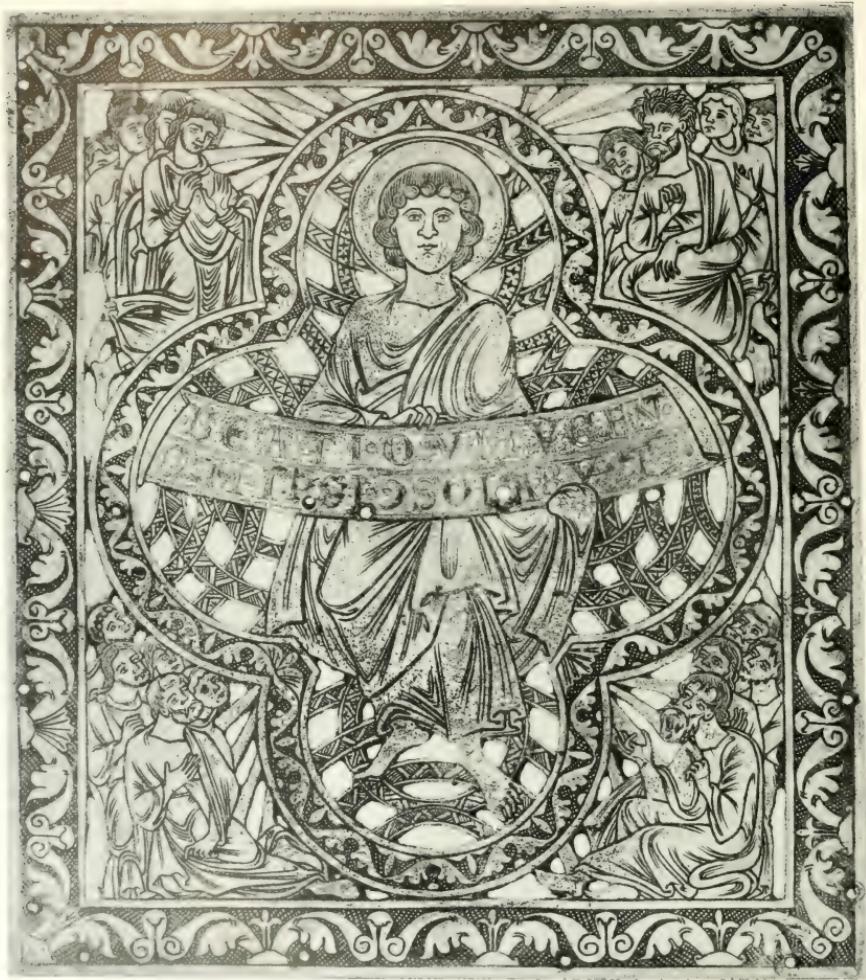


Fig. 514. Engraved copper plaque, representing one of the Beatitudes, *Blessed are they that mourn for they shall be comforted.* (Slightly reduced.) By Wibert; late 12th century. From the corona lucis in the Missal of Sainte-Anne-Chapelle.

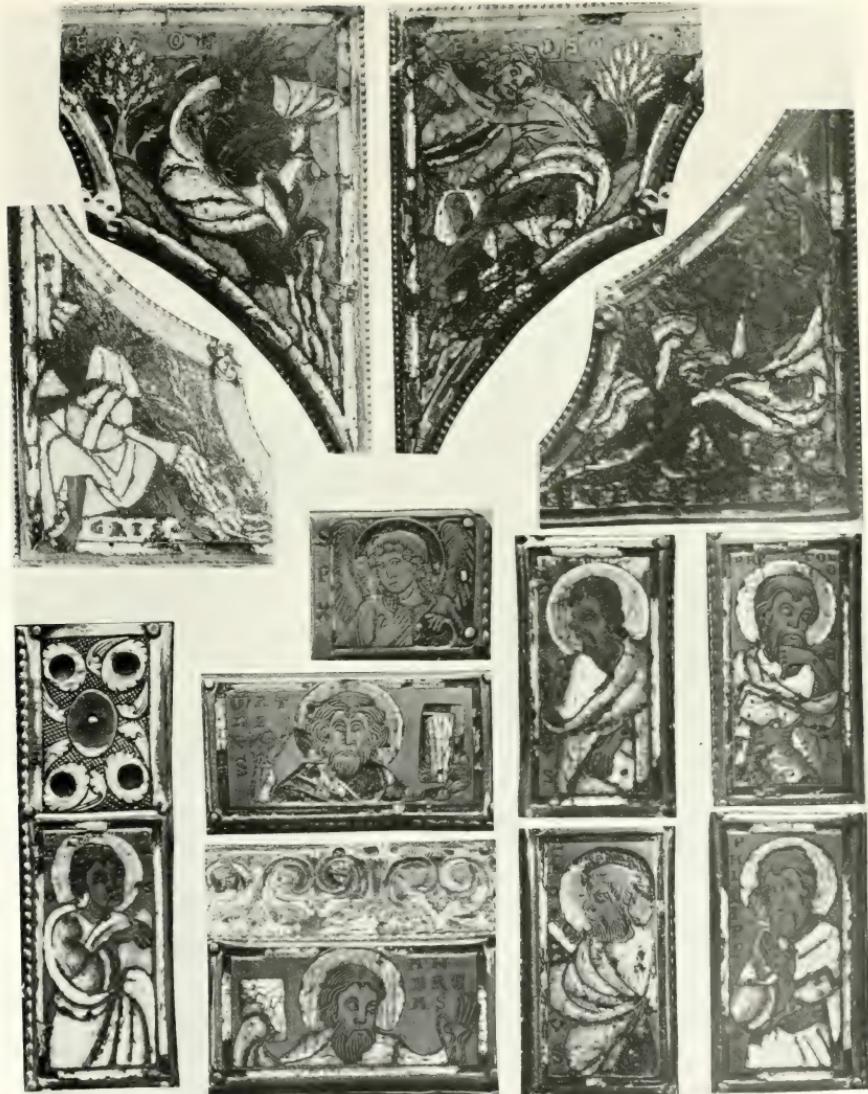


Plate XIII. Champlevé enamels of the Mosan School; late 12th century. Above, corner-pieces from the cover of Bishop Notger's Gospels. (Slightly reduced). Liege University Library, Archaeological Museum. Below, plaques from the cover of the Dunant Gospels. (Actual size). Rylands Library, Manchester)

the peculiar quality of his art—the action and movement of his figures, the expressive drawing of the hands and faces, the curiously dishevelled hair, the magnificently bold foliage border, and the geometrical figure of the design. This feature of a quatrefoil and a rectangle in combination occurs in various manners on the plaques of the corona. On some of them a decorative use of spreading rays proceeding from the unseen sun (as in PLATE XII), and a finely rounded type of late Romanesque vine-foliage² are also seen to be characteristics of his art. In the one illustrated the interlacing arcs forming the ground of the central compartment show an ingenious variety of patterns. It is of interest for the purpose of these articles to note the features of his work in the hope that further examples of enamelling may be traced to his hand.³

Wibert is known as the author of the corona from the monastic obituary of Aix-la-Chapelle, from which also it appears that he was a lay craftsman, but the entry which records the day of his death naturally omits the year⁴. We are accordingly driven to deduce the date of the corona from internal evidence. The inscription it bears records as its donor the Emperor Barbarossa, who died in 1190, and offers a prayer for him and his consort Beatrice, who died in 1185. Bock (p. 35) suggests a date between 1166 and 1170 as likely for its production, but the character of the late Romanesque vine-foliage already noticed seems in favour of putting it as late as possible, that is to say not long before the death of Beatrice in 1185. As has been stated⁵, the characteristics of his work proclaim Wibert as an artist of the Mosan school to which Godefroid de Claire belonged. If the exquisite enamelled plaque of Samson carrying off the gates of Gaza, in the British Museum, described in the previous article [PLATE XI] is correctly attributed to him, as seems probable, his quality as an artist is still further established⁶.

² Cf. Bock, pl. II.

³ A portion of another of the plaques of Wibert's corona is reproduced in v. Falke und Frauherger, *Deutsche Schmelzarbeiten des Mittelalters*, fig. 35. (This work is hereafter referred to by the initials F.S.)

⁴ Quoted in Bock, p. 34, where the other works executed by him are also noted.

⁵ Article V., p. 221.

⁶ A pointed-oval plaque at Aix-la-Chapelle, with a figure of Christ in majesty (S. Beissel, *Kunstschatze des Aachener Kaiserdomes*, pl. XIII; F.S., fig. 23) seems nearly related, and its inscriptions are very similar to the SANSON.

No less interesting is the affinity between Wibert's corona subjects and the enamels on the magnificent book-cover at Liège, now in the Archæological Museum there, one of the most celebrated products of Mosan art⁷. Here, although disguised by being diversified with almond-shaped fillings (lettered d in the annexed diagram, fig. 1), the main feature of the design is again an upright quatrefoil within a rectangle, so arranged in this case as to enclose again a rectangular ivory plaque (lettered c), the famous carving of Bishop Notger kneeling beneath Christ in majesty. The four corner-pieces (similar in shape to those on PLATE XII), and the four triangular plaques of the border, are in gilt copper, with figure-subjects executed in champlevé enamel in the manner of the Mosan school; the former (lettered a in the diagram) representing the Four Rivers of Paradise, Justice, Fortitude, Temperance, and Prudence (?).

The colouring, so far as can be judged from the chromo-lithograph accompanying Canon Reusens' description, appears to include the usual scale of the Mosan enamellers, blues, greens, red, yellow, and white, but not the semi-translucent crimson-purple often found in Godefroid's works. The flesh of the figures is as usual reserved in the metal. The style of the figure-drawing, with which we are particularly concerned, is just clearly enough shown in the photographs of the corner-pieces reproduced on PLATE XIII⁸. It is obvious that we

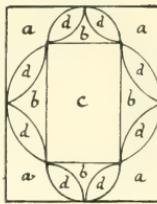


FIG. 1.

⁷ Reproduced in colours in the volume published by the Société de l'Art Ancien en Belgique, *Officierie, etc.*, pl. XV, with a description by Canon Reusens, and also in *Album de l'Exposition de l'Art Ancien au pays de Liège* (1881), ed. Claeßen, pl. II. Excellent though the former of them is, these chromo-lithographs do not render the figure-drawing of the enamels with photographic accuracy. A description by M. Joseph Brassine in *La Reliure Mosane*, 1912, pl. I, shows the book-cover in a phototype reproduction, but on too small a scale for study. It measures 11.8 cm. (10 cm.) by 9.45 cm. (7.2 cm.). The figure of it in F.S., fig. 23, though purporting to be photographic, is in reality taken from a print or a drawing, and is misleading as to the quality of the figure-drawing in the enamels.

⁸ I have not had an opportunity of examining these enamels personally, and I have to thank M. Joseph Brassine, Librarian of Liège University, for his kind assistance in procuring me the photographs from which the illustrations have been prepared. They are slightly reduced from the original, by a photographer's vagary the "Tigris" somewhat more than the others.

have to do here at any rate with another artist than Godefroid. This free and lively art has little in common, beyond the technical methods of work, with the somewhat wooden and conventional drawing of Godefroid, even at his best. Are these pieces by Wibert of Aix-la-Chapelle? We have noticed the similarity of the geometrical scheme of the design. The figures of the Four Rivers show the same sort of expressive freedom of action which distinguishes Wibert's work, the same type of head, and even the same mannerism of dishevelled hair which we have seen to be one of his peculiarities. Nevertheless, a close comparison reveals a general inferiority of drawing in the book-cover—the hands are smaller and less truly drawn and the eyes are rounder and less expressive. The evidence of the lettering, so far as shown in the photographs, is inconclusive. It seems not impossible that the book-cover may be the work of Wibert at a less advanced stage of his artistic career than the corona; in any case their affinity is pronounced. Having regard to its enclosing the carving with the figure of Notger, bishop of Liège 972—1008, it seems probable that the book-cover was produced either at Liège itself or at some place in that diocese.

The curious convex almond-shaped fillings of the book-cover (one shown in fig 2), of gilt copper engraved with foliage, by which the quatrefoil is ingeniously modified into an eight-pointed figure, are obviously additions. Very probably they conceal a series of gilded concavities of the same form in the original design, such as the Mosan school of the period employed for giving a brilliant play of light in place of the crystals used elsewhere⁹. Doubtless the plainness of the gilt hollows offended the more elaborate taste of the 15th century, when the present engraved plaques, and the floral studs holding them in place, were added.

A marked degradation of the work of the Mosan school is found in a book-cover from the Crawford collection, now in the Rylands Library, Manchester¹⁰. Here the border of



FIG. 2.

both covers, back and front, consists of enamelled panels alternating with panels of engraved foliage.

The latter are pierced with holes for the setting of stones in the manner characteristic of the Mosan goldsmiths¹¹, and each has a rivet in the centre for holding a boss. They are lettered *c* on the annexed diagram, fig. 3 [one shown on PLATE XIII]. The enamels are half-figures of the Twelve Apostles, six on each cover

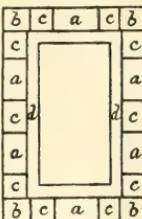


FIG. 3.

(lettered *a* on the diagram) with four Virtues (Faith, Hope, Charity, and Humility) as corner-pieces on the front, and the symbols of the Four Evangelists on the back (lettered *b*). The enamelled and the engraved panels are executed on continuous strips of copper with beaded outer edge, and the present position of these edges makes it plain that both on the front and the back cover the top and bottom strips have exchanged places as the result of some repair in the past. Several of the enamels are shown on PLATE XIII¹², and it will be seen that while exhibiting for the most part the usual Mosan method, the drawing is unusually coarse and crude in quality, and marked by an extraordinary mannerism of drawing down the outer angles of the eyes. In many instances this peculiarity, sometimes combined with a convergent squint, is so marked as to convert the heads into veritable caricatures. The head of Hope (SPX) with a row of tight curls on the forehead, is closely akin to some of Wibert's heads with a similar treatment of the hair (see the central figure on PLATE XII, and another on PLATE XI, article V).

The Rylands enamels show the usual range of Mosan colours—shades of lapis blue, shades of green, turquoise blue, yellow, scarlet, and white—omitting Godefroid's semi-translucent crimson-purple. The enamels are fairly good and pure in colour, though worn and damaged, and the shading in places arrives at a true blending of tints. Lapis blue shades to white, and green to yellow with lapis blue for shadow. A curious effect of colour occurs in some of the

stamped vine-foliage in gilt copper, lettered *d* on fig. 3. The back cover shows the place for a crucifix in the centre, now lost, similarly framed. Height, 12 in. (30.4 cm.), width 7.75 in. (19.7 cm.).

¹¹ See article I, p. 86.

¹² For one of these photographs I am indebted to the kindness of Mr. Guppy, Rylands Librarian.



A

4 $\frac{1}{4}$ " high

9 $\frac{1}{2}$ " high

4 $\frac{3}{4}$ " high



6 $\frac{3}{4}$ " high

12" high

12 $\frac{1}{4}$ " high

Plate I. T'ang pottery in the George Eumorfopoulos Collection. A—Jar painted in black under green glaze; bottle similarly decorated; wine-pot with purple glaze. B—Bottle painted with white slip under green glaze; vase with green glaze; "mallow-flower vase" with green glaze

nimbi, in turquoise blue edged with yellow. The scarlet is unusual in not being granular in texture. Several of the books held by the apostles are spotted with colour.

The lines of the engraving are, as usual, largely filled in with blue enamel, except in the foliage-panels, where it is filled with slightly lustrous black composition easily scratched with the finger-nail.

The corner-pieces show an interesting deviation from type in the figures being reserved in

the metal instead of being enamelled as usual.

In the absence of any other indication as to its origin there is no reason why this book-cover should not be the product of some local workshop in the neighbourhood of Dinant, whence it comes. The stamped border of foliage, of which a section appears on PLATE XIII, if closely compared with other examples, might possibly serve to localise it more accurately. Its date may be put towards the end of the 12th century.

THE EUMORFOPOULOS COLLECTION—VIII

BY R. L. HOBSON

T'ANG POTTERY.

PLATE I illustrates a few examples of T'ang monochromes and painted designs. The most usual monochrome glazes of the period are yellow, green, blue, purple and white, which is usually of greenish or yellowish tone. These are soft glazes containing a large amount of lead and are usually found to be finely cracked or "crazed" and more or less iridescent with decay. There are besides hard, high-fired glazes, in which we see the beginnings of the beautiful Sung types. These are white, chocolate brown, celadon green, dull black, and some variegated colours, such as might result at any time from accidents in the firing. On the right of the upper row is a shapely wine pot of hard white ware, with a beautiful deep purple glaze finely crazed and iridescent in places. It has the usual flat bevelled base and the two small handles are shaped like rabbits crouching. A similar handle was noticed on one of the pilgrim flasks in a previous article. As might be expected, the greatest variety is found in the shades of green derived from copper oxide in a lead glaze. This was evidently the easiest glaze colour to produce, judging from its very general and early use throughout the civilised world. Here it is seen to advantage on the two vases (right and centre) in the lower row of PLATE I, which are further remarkable for their shape. The centrepiece is exquisitely formed with simple but entirely satisfying lines, in a hard porcellanous ware of reddish tone. A white slip dressing conceals the body colour and gives full play to the transparent green glaze, which has a singularly beautiful tone of pale emerald with finely mottled texture. Its neighbour on the right is eloquent of the manual dexterity of the T'ang potter, being gracefully shaped in a difficult eight-lobed design, which was probably

based on a bronze model. It is in fact very near in form to the Han *k'uei hua p'ing*, or mallow flower vase, figured in the Shin-sho Sei, an album of ancient Chinese forms¹, though the latter vase has only six lobes and lacks the folded foot. The ware of this vase is similar to that of the last, but the green glaze has grown iridescent and has sealed off in places.

To turn for a moment to the second PLATE, the bottle on the left of the lower row also shows the influence of the bronze worker, but more in its ornament than in its shape. The key-fret, called by the Chinese antiquarians *lei wén* or thunder pattern, incised on the body is essentially a bronze decoration, though it occurs on several known examples of T'ang pottery, not merely as a border, but as the main ornament of the piece. In this vase the red body of the ware is not concealed by a slip dressing and the consequent effect of the highly iridescent green glaze recalls the older Han pottery. It may, indeed, be regarded as a definite survival of the Han technique, such as has been observed in some of the pottery discovered by Stein and others on T'ang sites in Turkistan. The form and finish of this little vase have an important bearing on several others of our series. Thus one notes that the formation of the glaze in thick iridescent drops under the base rim is closely paralleled in the jar on the upper row of PLATE I; and a study of the form prepares us for the identification of the bottles which figure in both plates. One of these in its turn introduces us to a fresh kind of decoration which a few years ago would not have been thought possible on Chinese pottery as early as the T'ang period. This is the centre piece of the upper row of Plate I, a beautiful piece of pottery which unfortunately has needed the restorer to complete its neck. It is of red ware washed with white slip

¹ Part I, p. 26.

and painted in black under a fine cucumber green glaze. The design, based on the honeysuckle, or perhaps an orchid, and drawn with a free brush in calligraphic style, is very simple but executed with strong, sure touch. On the left of this piece is a wide-mouthed jar of similar ware, similarly decorated in black under a green glaze; but here the design is more complex, consisting of large flowers and foliage scrolls of a decidedly Persian flavour. The details are etched out of the black with a point, and the border on the shoulders must have been laid on in a broad black band and then scratched with radiating strokes into its present petal-like design. In both cases the black seems to be a fine clay slip rather than a pigment; but the application of it is pure brush-work, differing in no way from the execution of the painted designs on later wares. The bottle on the left of the lower row shows another variety of T'ang brush work. Here we have another bronze form as shown by the ring handles; and the red body is covered with white slip on the neck, shoulders, and in a band above the base. On the broad belt of the body the white slip is applied with a brush over the red ground of the ware in a beautifully drawn sequence of lily designs. Over all is a pale green glaze. As far as we know at present these are the earliest types of underglaze painting on Chinese pottery, a process which till quite recently was held to be no older than the Sung dynasty. The Persian influence so evident on the jar is in no way surprising after what we have seen of the interchange of designs between East and West at this period. T'ang pottery is found at Samarra, and in exchange Persian pots may well have found their way to the far East just as did the Sassanian metal-work, etc., which is still preserved at Nara, in Japan. Painting in still black under a transparent glaze was a feature of the early mediaeval wares found at Rakka and on other sites in western Asia. The glaze, indeed, is usually blue, but in other respects the method of decorating these Persian and Syrian pots is precisely that of our T'ang jar and bottle.

On the right of the lower row of PLATE II is another precious vase which has suffered at the hands of time. It is a bottle of kindred form to that with the key fret ornament; and its singularly beautiful decoration is a development of

that already studied on some T'ang dishes², with incised outlines and washes of coloured glaze. Slips, too, play an important part in this type of ornament; and in the present case the hard red ware is overlaid with a white slip. Through this the outlines of the design are deeply cut with a pointed instrument: to vary the surface colouring oxides are washed on, and the whole is coated with a transparent and almost colourless lead glaze. In this way were formed the white lotus blossoms with large green leaves in a yellow background which make the main ornament of the bottle, completed by bands of green and yellow. The neck we may suppose was similar in shape and whiteness to that of the centre piece of the same row. Here the same technique is employed on a more formal design, a running foliage scroll in white in a ground of green bordered by yellow bands. The upper and lower portions are remarkable for their beautiful pearly white of that deep solid appearance which is the feature of certain white T'ang bowls, and which they owe entirely to the layer of white slip between the body and the glaze.

The wide-mouthed jar above is another member of this group which owes its decoration to the stilus instead of the brush. The design, drawn with great firmness and freedom, consists again of sprays with large flowers and leaves running round the vase in a sort of disconnected scroll. The ware again is red, washed with white slip, and the blossoms are of a yellowish white with highly iridescent green leaves in a dull yellow ground. The glaze ends in a ragged line below the flowers and takes no trouble to reach the base. The whole piece seems to have been designed and finished on large lines, and with a certain defiant roughness; but the shape is splendid and the lines worthy of the best T'ang traditions.

This type of decoration, with its beautiful harmony of colours and its splendid strength of outline applied to the master forms of the T'ang potters, is capable of producing results unequalled in any pottery in the world. This may seem to be a large claim, but a wonderful vase recently acquired by Mr. Eumorfopoulos sustains it triumphantly. It is, however, such an important piece and of such amazing beauty that it should be dealt with in a separate article.

² *Burl. Mag.*, August, 1919.



A

9" high



B

7 $\frac{1}{2}$ "8 $\frac{1}{2}$ "7 $\frac{1}{2}$ "

Plate II. T'ang pottery in the George Eumortopoulos collection. A—Vase with scratched design and coloured glazes; B—Bottle with fret pattern and green glaze; bottle with scratched design and coloured glazes; bottle with similar decoration and lotus design.

ARABIC ART IN EGYPT BY BONAMY DOBRÉE

IT must be admitted at the outset that Arabic art is not, to the European mind at least, one of the great arts of the world. Great art, like great natural beauty, "makes hungry where most it satisfies", and it is just this that Arabic art fails, as we shall see, in some measure to do. But if it has no great invigorating effect, it has at least that strangeness necessary to art, that uniqueness in giving a pleasure that cannot be obtained elsewhere, for its justification, and it has an added interest in that the Egyptian Arabs, though far from primitive in many respects, had enough of savagery in them to be rather artlessly self-revealing in their art.

It is fruitful to contrast for a moment this art with the other art of the country, that of the ancient Egyptians. While both seem to agree that one at least of the functions of art is to provide for mind and sense an escape from this world into a worthier realm that is in this world but not altogether of it, they travel by totally different roads. The method of the ancient Egyptians was to represent a mysterious world outside normal life but intimately ravelled with it, to portray their kingdom of gods and strange beasts and magic influences; they attempted, one might say, to create the continuing city of the gods. Their art cared little for the graces of this life; its works are dedicated to the next, and they are animated throughout by an intense, overwhelming desire for the persistence of personality. Their art is symbolic of the eternal and eternally renewed things of this life, of birth, of pain, and the wonderful reflux of youth and of all the earth; of the destructive power of the sun's rays, of its fructifying influence; it represents the furtive beasts that haunt the graveyard, and is symbolic also of death.

Arabic art, on the other hand, cares only conventionally for the next life. Its heart is tuned to the wayward graces of this, and its keynote is essentially the love of graceful living. It frees itself from the toils of this life, not by a firm mastery over them, but by means of a high disdain of its harsher and cruder sides. Far from being hieratic, as is the Egyptian, it ignores caste. Far from being bound by the iron laws of priestcraft, it is magnificently free, and the only restraint that it knows is the delicate restraint of the artist. Although individualistic in the extreme, any insistence upon

individuality is repugnant to it, and it may almost be said of it that it is purely impersonal. Never was art less didactic.

In accordance with this difference of outlook, there is a total variance in method. There is about the ancient Egyptian art a massiveness, a very significant style, a rigorous simplification to essentials. It does not fear to seek expression in the grotesque and even in the horrible, and aims sometimes at inducing fear, as in the famous statue of Sekmet at Karnak. It uses animals with a natural freedom, and the palm and the lotus are its common symbols. It is heavy and portentous, there is an intended significance in all it does; and about every statue from the Gizeh sphinx to the bronzes and bas-reliefs of the Ptolemies there is the sensation of an omen.

All this is very far removed from the suave yet lighthearted daintiness of Arabic art, that daintiness which, indeed, overreached itself in the decadence. It seems almost to avoid significance; its joy is in textures, in pure singing colours, and in refinement of form for its own sake. An Arabic gargoyle is inconceivable. Moreover it tolerates only the faintest suggestion

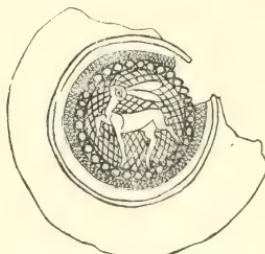


FIG. 1.—FOSTAT GOOLAH FILTER, TO ILLUSTRATE CONTEMPORANEOUS DEVELOPMENT OF GEOMETRIC AND ANIMAL DESIGN.

of naturalism. It prefers to confine itself to a lively and gracious geometric beauty that escapes from life, and covers it up as comely clothing covers up a body. This preference is radical, and is not as is usually supposed, in obedience to a religious decree, which is itself doubtful and not Koranic. For even before the Fatimite rule, which is said to have enforced this prohibition in its sect, sterner than that of the previous Abbassids, the geometric arabesques

flourished in a high state of development side by side with admirable representations of birds and beasts. Indeed, almost daily, there are being discovered more and more examples of this at Fustat, the old destroyed Cairo. (See FIG. 1.) And, to say truth, the Fatimites themselves cannot have been over strict in this regard in their private lives, since many of the quaint enamelled bronzes of animals that we are apt to associate with Persian and even Hindu art, date from the period of their power. It was not until Saladin's reign that the prohibition was enforced.

* * * * *

In its efforts after a reposeful harmony, Arabic art is first and foremost domestic. Even the great mosques, except those early vast enclosed spaces of Amr', Ibn Tououn, and Hakem, built to contain the whole population of Cairo, have something homely and domestic about them. The proportions selected for their dwellings are carried out in their mosques, the decorations are of the same order, and so little incongruity is there in the architecture, that, for instance, the great room of a palace was conveniently transformed into the mosque of the Emir Khosh q'adam. The precincts of the first mosques at Medina and Mecca, we may remember here, also served as homes for the prophet and his family, and the first Moslem prayers were prayed in houses. Here and there, even, are to be found dwellings having *liwans*, or prayer recesses, like those of the most typical mosque, and both in design and feeling the now half-ruined baths of El Moyad might well have served for the tomb of the most devout Caliph. There is, moreover, no distinctively religious decoration. There is nothing in a mosque which, neglecting the limitations of size, could not be used in a house, except, one must readily confess, the *minbars* or pulpits themselves.

It must be through this very quality of domesticity that Arabic art has attained the position of being the decorative art *par excellence*. Intent only upon itself, caring nothing for attitudes towards life, it designs for the sake of designing, often with too much luxuriance; it seems entirely self-centred. Its woodwork, its solid metal work, its pavements and fountains achieve their effect of permeating quietude by their exquisite perfection in design, and it is here that we must look for the chief expression of the Arab temperament.

¹ This is not to say that Arabic art always lacks significance, nor that Egyptian art knew nothing of colour or delicate charm. Both statements would obviously be false: but in the main the case is as stated.

Quite independently of the decoration, however, and in keeping with it, the architecture itself conveys an irresistible effect of peace. There is in the best periods, notably in that masterpiece, the Collegiate mosque of Sultan Hassan, a spaciousness, a calm grace in the magnificently imagined proportions that brings immediate balm. There is all the solidity of ease and comfort, all the soothing delights of domestic art, and where the open sky is above, the wealth of detailed, sophisticated beauty is prevented from cloying overmuch. There is in the Egyptian mosques a spirit of frankness, of openness that is lacking in the Byzantine, Persian or Moorish, which betray something of suspicion of the outside world, of fear as well as disdain; it is as though these others felt that all delight must be compressed into a little space because life outside is so hard and precarious. In Cairo this sense of rigid seclusion is absent, and although in marked contrast to the outer world, there is a sense of contact with it, a feeling of almost pastoral freedom. The whole expresses an acquiescence in life that is more characteristic of Oriental religions than of ours, and leads more naturally to the worship of God "because it is so comfortable". In Europe the turbulent life of the times is incorporated in our great Gothic monuments, but in a mosque there is a deliberate withdrawal from the turmoil of the ages in which they were built, ages wonderfully like those of contemporaneous medieval Italy. A page of the historian Maq'rizi reads strangely like a gaudy page of the history of the Borgias, but the interior of a mosque, with its cool fountain and its ordered symmetry, is like a sylvan oasis amid the parched and gruesome landscape of dynastic revolutions.

We are faced, however, by a curious contrast in spirit between the interiors and exteriors of the Egyptian mosques. The outer walls, at any rate until the 16th century, are harsh and often ungainly, as though the builders had found architecture itself a dreary task, had hurried through it unthankfully, eager to attack with loving hands the work of interior decoration. Only the porches have received attention, as if to indicate the delights that await the worshipper within, and to declare to the unbeliever outside the magnificence of the only true faith. Those great high-reaching portals, so admirable in their clean blade-like sweep that leads the eye ever farther upward, are the most vigorous thing in Arabic architecture. They spring up boldly from a flight of steps, straight as lances, to place their patterned vaults against the clear vault of the sky, and open out again for a further sweep

when the eye, already far-travelled, expects them to come to a point. The whole effect is enlivened by an intricate surface design that relieves an architecture that is really severe, as severe as the wonderful geometric arabesques, or the old square *Kufic* plaques that fit so wonderfully into vacant spaces. There is something daring too, yet marvellously poised, as all true daring must be, in the pendentives, those stalactite structures that are like the cells of a honeycomb, merging the square walls into rounded domes, or serving as supports for overhanging galleries. These, when used in the construction of houses, are only made comfortable by an exercise of the severest restraint.

But it is in the minarets particularly that we find the greatest contrast, those springing towers that serve to remind the observer who stands without that there is achievement implicit in Mohammedanism as well as acceptance. It is in them only that we find alertness of mind and the excitement of dynamic conceptions, for even against a still sky, a decorated minaret, like those, shall we say, of El Azhar, is never still. Built with an amazing rightness of proportion that is almost unbelievable in so complicated a design, there is something of the overlaying frivolity of life about them. The minaret may be emblematic of man's intricately complex soul soaring up to heaven, but it does not willingly let go its hold upon the delightful externals of life. Some of them even, seem to embody the grace of femininity, rising as they do from the rough exteriors of the mosques. They are as unlike the Turkish 'pencil' minarets as they are unlike the gaunt, square, almost military towers of Persia, Morocco or Spain; it is possible indeed that they derive from the Roman pharos at Alexandria, as seems likely from the general design as well as from the possible derivation of the word minaret from words meaning 'light-giving', although the hanging of lamps upon the minarets during Ramadan is an equally plausible explanation of this last point. One, or sometimes two, of the topmost galleries are usually upheld upon arches or columns instead of upon the solid wall, thus imparting an airy lightness to the whole slim structure. It is these minarets that beautify Cairo, springing up lithely from the great buildings with a tremendous effect of balanced giddiness that adds a real chapter to the spirit and triumph of architecture. Their luxurious decoration is nearly always happily achieved, whether we consider the brilliantly complicated minarets of Sultan Hassan and Kait Bey, or the splendidly proportioned minaret of Eq Sunqur which is a

miracle of gracious simplicity and delicate perfection. To sum up, it may be that in the minaret there is a striving after an expression of wonder at the greatness of man's conceptions, but there is also infinite pleasure in his sensual delights, in the complicated intimacies of human life. Perhaps it is this inability to disentangle the issues of Allah from the issues of daily living that makes all Arabic art so preponderantly domestic.

* * * * *

It is certainly in conformity with the character of a pleasure-loving people that the Arabic should be the purest of all forms of decorative art, in that its chief effort is towards the grace of the thing in itself, with only the vaguest external association linking its forms to the forms of everyday life. Texture, the quality of the surface, is what it cares for particularly, and it sedulously avoids the least suspicion of depth; so much is this the case that some of the floral bas-reliefs in the mortuary of Sultan Hassan are barely visible. The projections of the arabesque, as for instance the outside patterning of the dome of the tomb of the Emir Soliman ben Selim, do no more than produce texture; and the same may be said of the beautiful little plaster frieze that runs round the tiny mosque of Zeyn ed Din Yussuf, and spreading up daintily, makes its dome a thing of delight. Indeed, regarded otherwise, the complicated lace-like stucco that covers whole stretches of wall, as at the back of the mosque of Kalaua, is merely a refined bewilderment.

Here, however, we are in contact with a characteristic that may have been conditioned by climate, expressing itself as a dislike for any large smooth surface, particularly in external decoration. In countries of hot sun and desert, one of the objects of decoration must surely be to afford a relief to the eye from surfaces that dazzle in the noon-day glare. And if we accept this, it provides us with a clue to the fluting of domes such as we see in the funerary mosque of Tamerlane at Semarkhand, or the tomb mosque of Sultan Barkuk in the desert at Cairo, and to the geometric arabesque that in the more grandiose period replaced the fluting. Everywhere the artists seem to feel the urgent necessity for breaking up light, leading to all that panelling in stone and wood, and all the ingenious devices from the *mushrabiyyeh* or lattice work to the rich polychrome diaper of Oriental carpets from Anatolia to Baluchistan. And throughout the regions of Moslem art, from

Ispahan or even Delhi, to Granada, whenever the exterior surface is not of rough-hewn stone, it is either panelled in colours, as is the 'Mosque of Omar' at Jerusalem, or covered with a small and intricate stucco design. But everywhere the peculiar flatness of design mentioned earlier is carried out through all the architecture, where the untroubled surface is invariably aimed at. There are no broken entablatures, heavy cornices are scrupulously avoided, as is the interruption in general of all lines and surfaces.

The chief differentiating quality of the Arabic as compared with other systems of art, decorative or otherwise, lies in the fact that the arabesque strives, not to concentrate the attention upon any definite object, to liven and quicken the apperceptive faculties, but to diffuse them. It is centrifugal, and leads to a kind of abstraction, a kind of self-hypnotism even, so that the devotee kneeling towards Mecca can bemuse himself in the maze of regular patterning that confronts him, and free his mind from all connection with bodily or earthly things. Just as the mind of the sleepless boy confuses itself and loses its grip upon the too dear variety of images by conceiving countless sheep to jump over a gap, so can the mind of Hannafite or Shafeyite loose its hold upon terrestrial things in the contemplation of abstract form. Arabic art flees from the significance of life with as direct a purpose as ancient Egyptian art attempts to realise it.

It must not be imagined, however, that this ordered confusion is the only principle, for it is achieved by a series of pieces of marvellous definition. It is only in the main result, in the general atmosphere, that this imparting of texture is aimed at. In detail, such as in the ingeniously carved cedar and ivory panels of the great lecterns that hold the huge illuminated Korans; in the wonderful enamelled glass work of the mosque lamps; and in the decorated surfaces of the great bronze doors such as are to be seen in the mosques of Sultan Hassan or El Moyad, there is a clear joy in definite forms, in clean finish of design, of mastery over complexity that rivals the Japanese.

It loves the geometric, as has been suggested, by instinct more than by precept, and indeed, only love of that form could have brought it to the degree of perfection which makes it one of the lesser triumphs of art. There is too much meaning in organic form, too dread a significance, which, attractive as it might be to the ancient Egyptians or is to us, is wholly foreign to the Arab spirit. Even in the semi-floral designs, such as are frequently to be found in the woodwork surrounding doors, or in panels

of marble bas-relief, there is in the finished workmanship a fleeing from a too obvious suggestion of concrete organisms, a fleeing, one might almost say, from anything inducing thought. Yet in spite of its apparent distaste for living tissue, for hot blood and passions and the brutal realities of life, physical and spiritual, which have been the essential stuff of other arts, this art is rarely insipid. It sets itself up in deliberate contrast to the other life of the world merely because it is a refinement upon it, a selection from it, and the craftsmen who laboured at it, or the luxurious monarchs or nobles who commanded it to be carried out, were in no sense hermits or recluses.

But there is one respect in which Arabic art fails miserably, and that is in representing growth, that springing up and creation of life that is so strongly marked in nearly all other arts, and because of which the Arabic is reduced to secondary place in the aesthetic world. And it is curious in this respect to contrast it with Renaissance art, with which it has much in common, in that both declare the grace of living. Renaissance art, however, is expressive of springtime in a way that Arabic art could never possibly be, because there is no real winter in the country where it chiefly flourishes. There is absent that fundamental association between seasons and crops consequent upon the fact that it is the Nile and not the Spring that is the begetter of all fruitfulness. There is not therefore an intense, irrepressible pagan joy in flowers and burgeoning, and the ludicrous treatment, or non-existence one is almost justified in saying, of capital-crowned pillars which are so inevitably symbolic of free proud growth, is symptomatic of this failure. Behind the art of the Renaissance there is a driving force, a vigour, that is totally lacking in the Arabic, not an intellectual force, nor a religious force, those certainly are there, but an impulse that is purely physiological.

While comparing this art with others it may be interesting to trace another influence. We have already referred to the Japanese in comparison, and there is much of the simplicity in complex things, in the seizing of sudden aspects about Arabic detail that suggests the art of the far East. Perhaps we may trace this to the not very considerable quantity of Chinese pottery found from time to time at Fustat, bearing those signatures which are in themselves a piece of charming ornament; or it may be due more directly to the holiness of Koranic writ, which caused them to engrave texts upon the mosque walls as we sometimes see the commandments

painted upon the walls of a church. But whether or no there be a connection, both systems exalt calligraphy to a high place among the decorative arts, and there is a striking resemblance in the important part writing has played in Arabic decoration to the use made of it in Japanese painting. The frieze of the Sultan Hassan mosque is the supreme example of this, and writing is continually to be found as the central decoration on the inlaid and encrusted bronze bowls, the mosque lamps and much of the woodwork, as well as on the walls of the buildings themselves. Some decorative panels

are made up entirely of the old square *Kufic* writing which lends itself so admirably to that treatment, and the sense of form thus engendered and developed inspires the detailed decoration of all the best work, and adds to the effect of a whole-hearted renunciation of individuality. The gold and silver inlay in the boxes and inkstands, in the little plaques and bosses on the great bronze doors, is in no way inferior to the same work as executed by the Chinese or Japanese, and is an enduring testimony to the masterly craft of the Egyptian workers in metal.

JEAN-BAPTISTE PERRONNEAU, PAINTER AND PASTELLIST, 1715-1783 BY PAUL RATOUIS DE LIMAY*

 OR nearly a century the life and work of Jean-Baptiste Perronneau have remained in obscurity. He was little understood by many of his contemporaries, and while doomed to the prejudiced contempt of Diderot, he was forced to compete with a rival such as Maurice Quentin de la Tour, whose popularity was unquestioned. He was a prey to the vicissitudes of a busy and disturbed existence, and his reputation, like his life, was singularly unstable.

A man of little culture and deep simplicity, so uneducated that he was unable to decide on the spelling of his own name, ignorant of the art of flattery and of showing himself to the best advantage, he could not have been a fashionable portrait painter and a courtier, audacious to the point of insolence, as was la Tour. While the latter, when asked to go to Versailles to paint the portrait of Madame de Pompadour, replied, "Dites à Madame que je ne vais pas peindre en ville," and fixed the price of the portrait at 48,000 livres; Perronneau, at the height of his talent, did not dare to ask for more than 1,000 livres for painting the portrait of the Prince de Soubise, and at the age of 57 he wrote to his friend and confidant, Aignan-Thomas Desfriches, "J'ose dire que j'ai acquis dans mon petit talent." Far from the court and deprived of all official favour, although a member of the Royal Academy of Painting and Sculpture, he had to lead a wandering life, scouring the country in every direction and travelling in foreign lands, always looking for the chance to make a few hundred livres by painting a portrait.

He found his models among all classes of society; actors and gentlemen of the court, churchmen and magistrates, writers, artists and collectors, fashionable women and dancers at the Opéra, all posed for him in turn.

He was also the painter of the bourgeoisie. At the Salons of the Louvre in particular he often exhibited portraits of bourgeois. These works attracted very little attention from contemporary critics, who, according to a strange conception of art, were only interested in a portrait in proportion to the consequence of the sitter and the amount of consideration which he enjoyed. Yet the work of Perronneau constitutes one of the most brilliant chapters in the history of the portraiture of the 18th century, a century which may be considered as being pre-eminently French.

The birth certificate of Jean-Baptiste Perronneau has not been discovered, but the registers of the old Royal Academy of painting and sculpture mention that he was born in 1715. He was the son of Henri Perronneau, a bourgeois of Paris, and of Marie-Geneviève Frémont. He was at first a pupil of Charles Natoire, court painter and professor at the Royal Academy, and afterwards entered the studio of the engraver Laurent Cars, but if we are to believe a contemporary critic, the abbé de Fontenay, "it was not in him to excel in an art which requires much constancy and patience. He gave up engraving and began to work in pastel. He made very rapid progress, and in a few years had reached a stage which merited the approbation of the most enlightened connoisseurs". The abbé de Fontenay forgets to say that Per-

* Translated by D. Brinton.

ronneau was not like la Tour, purely a pastellist; from the beginning of his career he showed an equal mastery in oil, and among his best portraits there are almost as many oil-paintings as pastels.

Perronneau's work as an engraver is confined to several plates after Boucher, Natoire, Bouchardon, and Vanloo, all of which were executed before 1744, the date of his earliest known portraits. One cannot help being struck by finding so much flexibility, such a perfect knowledge of the human countenance, and of the resources of pastel, in the works of an artist who had not reached his thirtieth year. What freshness of colouring, what frankness and simplicity he displays in the portrait of Madame Desfriches [PLATE II, B], an old lady whose face, still juvenile and intelligent in spite of age, is framed in the lace of a little white bonnet. What a sure touch he shows in the portrait of the fair-haired, blue-eyed child, dressed in a brocade robe patterned with blue and yellow flowers on a cream ground, which was included some years ago in the sale of the Jacques Doucet collection.

On August 27, 1746, Perronneau was admitted to the Royal Academy of painting and sculpture. This privilege gave him the right to exhibit at the Salon which opened on St. Louis' day every year till 1748, and after that every two years, in the *Salon Carré* of the Louvre.

He took advantage of this in the year of his admission to exhibit five portraits, both in oil and pastel, among which was the portrait of a little-known painter called Gilleguin¹, which is one of his masterpieces. This is the earliest of his oil-paintings known to us, and it is executed with a bold and flowing brush, steeped in the sense of light and form, and yet preserving all the delicacy and bloom of a pastel.

From that time and for nearly 40 years Perronneau exhibited fairly regularly at the Salons of the Louvre. Sometimes the names of his models were given in full in the handbooks to the exhibition, sometimes they were concealed under an anonymity which the contemporary critics were occasionally able to pierce. Although in the space allotted to this article it is impossible to give a complete list of his exhibits—as was done by M. Leandre Vaillat and myself in an important study of the painter²,—at least we may be permitted to pause an instant before a few of the most characteristic canvases in this incomparable gallery of por-

traits, the living presentation of the history of the 18th century.

Here, first of all, is the engraver and collector, Jacques-Gabriel Huquier³, a man of severe and intelligent physiognomy, dressed in dove grey. This is one of the happiest and most expressive pastels that one could wish to see. A critic of the time, the abbe le Blanc, although a fervent admirer of la Tour, wrote of it in his review of the Salon: "There is a portrait in pastel by a young man called M. Perronneau which is full of life and spirit, and which is executed with such a bold and vigorous touch that one would take it for the work of a consummate master in the art. What may we not hope from an artist who shows so much talent in his earliest works?"

In the portrait of *La dame de Sorquainville* [PLATE I], which he painted in oils in 1749, Perronneau completed the most accomplished of his masterpieces, and showed himself to possess a style equal to that of Rigaud or Largilliére. *La dame de Sorquainville* is a figure of infinite grace, elegant and slight, with strangely vivacious dark brown eyes and thin lips on which lingers a fleeting smile. Dressed in an ample robe of *feuille morte*, opening to show a panel of sky-blue moire, she sits in a large velvet-backed armchair of carved wood. Her hands rest gracefully one upon the other. The left arm is supported on a green velvet cushion with gold tassels, whose colour harmonises wonderfully with her costume and with a note of blue-green in the hangings which fall in heavy folds on the right. On her powdered hair she wears a light lace cap that comes to a point on her forehead. The delicate oval of her face is emphasised by the black velvet ribbon round her neck. This majestic portrait is included among other works by Perronneau in the collection of M. David Weill, who also possesses his portrait of the duchesse d'Ayen, dated 1748. She wears a blue dress and a lace cap with wide wings; the gaze of her blue eyes is both mournful and sweet; her expression is a little absent and yet indefinitely noble. Her hands with their taper fingers are lying together in her lap. The picture, with its delicately broken tints, is as discreet in colouring as the *Dame de Sorquainville* is luminous. It seems as though the artist had tried to subdue his palette in order to paint this woman who, on the threshold of old age, seems to be living again, nor without some sadness, among the memories of the past.

¹ In the collection of M. Léon Michel-Lévy.

² J. B. Perronneau (1715-1783), sa vie et son œuvre, par Leandre Vaillat et Paul Ratouis de Limay. Paris, 1900.

³ In the André Lazard collection.



La dame de Sorquainville, oil painting, by Perronneau, 1740. (M. David Weill)



H—Madame Destouches mère. Pastel, by Perronneau. 1744. (Madame Ratouis de Lamay)



A—Mademoiselle Haquin. Pastel, by Perronneau. 1749. (Louvre)

At the Salon of 1750, Perronneau exhibited no less than 15 portraits, among which was the gracious and delicate pastel of Mademoiselle Huquier [PLATE II, A], who looks as roguish as the little cat she is caressing. This was bought in 1870 by the Musée du Louvre for the sum of 300 francs. He also exhibited a portrait of Maurice Quentin de la Tour, in a grey coat, with his hand in his gold-laced waistcoat of rose-coloured brocade.

This picture was described by the de Goncourt brothers as “un très beau et très fin portrait qui malgré tout tient aujourd’hui vaillamment sa place au Musée de Saint Quentin, au milieu de tous les pastels de son grand rival.” In the same Salon la Tour exhibited his portrait of himself. Must we believe Diderot when he insinuates that la Tour had hoped that the comparison of the two portraits would bring about the confusion of a rival who was becoming redoubtable?

“Lorsque le jeune Perronneau parut,” he wrote in 1767, “la Tour en fut inquiet; il craignit que le public ne pût sentir autrement que par une comparaison directe l’intervalle qui les séparait. Que fit-il? Il proposa son portrait à peindre à son rival, qui s’y refusa par modestie: c’est celui où il a le devant du chapeau rabattu, la moitié du visage dans la demi-teinte et le reste du corps éclairé. L’innocent artiste se laisse vaincre à force d’instances, et, tandis qu’il travaillait, l’artiste jaloux exécutait le même ouvrage de son côté. Les deux tableaux furent achevés en même temps et exposés au même Salon; ils montrèrent la différence du maître et de l’élève.

“Le tour est fin et me déplaît. Homme singulier, mais bon homme, mais galant homme, la Tour ne ferait pas cela aujourd’hui; et puis il faut avoir quelque indulgence pour un artiste piqué de se voir rabaisser sur la ligne d’un homme qui ne lui allait pas à la cheville du pied. Peut-être n’aperçut-il dans cette bonne espionnerie que la mortification du public, et non celle d’un frère trop habile pour ne pas sentir son infériorité, et trop franc pour ne pas la reconnaître. ‘Eh! ami la Tour, n’était-ce pas assez que Perronneau te dit “Tu es le plus fort”; ne pouvais-tu être content, à moins que le public ne te le dit aussi? Eh bien! il fallait attendre un moment, et ta vanité aurait été satisfaite, et tu n’aurais point humilié ton frère. A la longue, chacun a la place qu’il mérite.’”

All Diderot’s partiality and ill-will as regards Perronneau appears in these lines. Irritable, whimsical and peevish, la Tour was perfectly capable of playing this trick on his rival, but in face of the testimony of another contemporary

witness we can hardly accept Diderot’s story without reserve. In 1784 the Abbé de Fontenay, speaking of Perronneau’s genius, said: “One of the greatest proofs that we can put forward is that the most celebrated portrait-painter of our times, M. de la Tour, wished to have his own portrait from the hand of M. Perronneau, and has always expressed the greatest appreciation of his work”.

However this may have been, the description given by Diderot of Perronneau’s portrait of la Tour does not correspond at all to the picture which belongs to the town of S. Quentin, and we are therefore unable to compare the two portraits of la Tour which the visitors to the Salon of 1750 saw hung side by side.

La Tour’s pastels and the portrait of la Tour by Perronneau are for the time being exhibited at Paris, in the Louvre. They will remain there until the town of S. Quentin has been rebuilt, and they can be placed once more where they belong, in the Lécuyer Museum. At the beginning of the war these precious pastels were put away in the cellars of the Museum. When the Germans took possession of the town they had them brought up again, and, what is more, were kind enough to publish a catalogue in the preface of which they congratulated themselves on introducing to the civilised world pastels “which up to the present time have lain half-forgotten in the native town of the artist”. When disturbed by the English offensive of 1917 they took the pastels to Maubeuge where they arranged to house them in an old shop known as “Au Pauvre Diable”. On May 27 Marshal von Hindenburg himself inaugurated this new museum, and another catalogue was printed, entitled “Exhibition of the masterpieces saved from S. Quentin”. When things began to turn out badly for them the Germans tried to remove the precious collection to Belgium, but it was too late, and on October 30, 1918, they were obliged to hand it over to the French authorities.

Perronneau’s exhibits at the Salon of 1751 included one oil-painting and 12 pastels. Among the latter was a portrait of his friend, the draughtsman Desfriches, who had taken great trouble to procure him orders for portraits, both in France and abroad. Desfriches is represented in a three-quarter view, wearing a blue dressing gown with a white pattern, and with a blue and yellow striped handkerchief carelessly tied about his neck. His left hand rests on a portfolio which allows several sheets of paper to escape. This represents the prepared paper on which he used to make his light and

vaporous sketches of the banks of the Loiret. The head, which is finely and powerfully modelled, is full of vitality, and appears to return the gaze of the beholder.

The portraits of Jean-Michel Chevotet, architect to the King, and of Madame Chevotet, which are preserved in the Orleans Museum, and that of the duc d'Aumont, marquis de Chappes, duc d'Humières, and lieutenant-general in the royal army, which is now in the *salle des mariages* in the town hall at Boulogne, all date from this year.

On the 28th July, 1753, Perronneau was definitely received as a member of the Royal Academy of Painting and Sculpture. According to the usual custom he presented to the Academy two pictures chosen from among his works, portraits of the sculptor Lambert-Sigisbert Adam, called the elder [PLATE III, B] and Jean-Baptiste Oudry, the painter of animals and hunting scenes [PLATE III, A]; both members and professors of the Academy. Adam is seated in a simple and natural attitude, with his legs crossed. He is wearing an ample blouse of green taffeta and holds a mallet and chisel. Beside him is the pedestal of a newly begun statue. Oudry, dressed in a dark green velvet coat with lace cuffs and a white linen stock, is standing in front of his easel. He holds his palette and brushes in his left hand and rests his arm on a chair covered with red Genoese velvet, while with his right hand he makes a gesture which recalls the author of lectures on *A method of studying colour by the comparison of objects* and *A method of painting*.

Perronneau has left us nothing more alive, nothing broader and less theatrical in conception than these two pictures, which may be reckoned among the most brilliant 18th century portraits in the galleries of the Louvre. The collection in the Louvre also includes a pastel portrait dated 1753, of the hydrographic engineer Pierre Bouguer, in a lilac coat. His bilious face looks as if it had been carved with a hatchet. The imposing *Portrait of a Gentleman* in oils, which was bequeathed to the State by Count Isaac de Camondo, may also be found in the Louvre. Its composition to my mind fully justifies its attribution to Perronneau.

In November, 1754, Perronneau married Louise Charlotte Aubert, a daughter of Louis-François Aubert, enameller to the King. Among those who signed his marriage-settlement we find as great a variety in the social scale as among his models: a peer of France, the duc de Biron, an attorney-general of the audit office, Michel Bouvard de Fourqueux, a

priest, a lieutenant-colonel of infantry, artists and bourgeois.

In the same year he painted the portrait of Hubert Drouais, a member of the Royal Academy of Painting. His countenance is austere and intelligent, and he is dressed in a black velvet coat with lace ruffles.

In the year following he sent to the salon of the Louvre a portrait of Prince Charles of Lorraine, which, according to a critic, was "so colossal that it would look well in the interior of the dome of the Invalides." He also exhibited a portrait of the Princess Charlotte de Lorraine.

There is no more gracious and pleasing portrait than that of M. Tassin de la Renardière, often called *The man with three roses*. This was executed in pastel at Bordeaux about 1756 and is now in the Grout collection. We feel that this young man with the effeminate face must have charmed all eyes and troubled many hearts. His luminous emerald eyes have a sweet and melancholy gaze, his powdered hair is arranged in large ringlets on one side, and in his soft pink coat he wears three tea-roses.

After a sojourn at Lyons Perronneau reached Italy. He visited Turin and then Rome, where he arrived in March, 1759. He was in Paris in May, and in the salon of that year we find his pastel portraits of the painter Joseph Vernet, the engravers Charles-Nicolas Cochin and Laurent Cars, and the poet Robbe de Beauveset. The latter, in speaking of one of the sittings for this portrait, said: "Not the slightest characteristic of my head has escaped him; it has a wonderful finish. I was cruelly tired by Saturday's sitting. Perronneau kept me standing in the same position for quite half a day. He suffered the pangs of labour over my nose. He said that he would give up his profession if he was in travail every day of such a nose as mine." This portrait of Robbe de Beauveset, made for Desfriches, who valued it at 72 livres, is in the Orleans museum; whereas, even during Perronneau's lifetime, the portrait of his master, Laurent Cars, was placed in the Louvre. The de Goncourt brothers extolled this picture as "*le travail artiste, léger, spirituel, le véritable corrégien des demi-teintes d'ou s'enlèvent les tons de santé, et le rose du front, du nez, des pommettes, du menton, l'animation riante de toute la tête*".

In 1673 Perronneau went to Holland, where he produced a number of portraits, among which were those of Baron Daniel Hogguer, alderman of Amsterdam, and the van der Waëgen family. These pastel-portraits are still in Holland

Plate 111. Jean-Baptiste Perronneau



A. *Le Peintre échafaudé*. Oil-painting by Perronneau. 1753. (Louvre)



B. *Le Sculpteur Adam Fine*. Oil-painting by Perronneau. 1755. (Louvre)

in the collection of Baron van Lynden. The portraitist has managed with a wonderful facility to express the characters of Arent van der Waeyen, a surly old gentleman of 78, and his septuagenarian wife. The latter wears a lace-bordered headdress and a figured morning-gown with facings and a white fichu.

In 1765 Perronneau paid several long visits to Orleans, where he could always count upon finding models through Desfriches' good offices. He was travelling again in 1766 and 1767. He returned to Orleans, pushed on as far as Bordeaux, and then went up to Abbeville. Here he completed a very fine portrait of the great cloth-manufacturer Abraham van Robais, dressed in a wine-coloured coat. This pastel was bought by the Louvre in 1912 for the sum of 87,000 francs at the sale of the Jacques Doucet collection.

Thanks to this acquisition, the richness and variety of Perronneau's colouring, the subtlety of his modelling, and the diversity of his work in pastel strike one with renewed force. The portraits of van Robais and Mademoiselle Huquier, hung side by side, provide a happy and unexpected contrast. On the one hand we have the old man with his sallow face, his eyes sunk in their orbits, his toothless jaw and his lifeless gaze; on the other the graceful and elegant girl, holding her little cat. Near by we have a like contrast between the engraver Laurent Cars, with his cheerful face, and the engineer Bouguer with his bilious complexion; one in the delicate tones of a silvery grey suit and the other in the brown shadows of wine-coloured velvet. Here a harmony of white and blue; there a discord of purple and yellow.

REVIEWS

ORNAMENTAL BOOKS.

The following books were unfortunately received too late for notice in our December number:—

THE GOLDEN BOOK OF FAMOUS WOMEN. Illustrated in colour by ELEANOR FORTESCUE BRICKDALE. (Hodder & Stoughton). 20s. n.

THE WATER BABIES, by CHARLES KINGSLEY. Illustrated in colour by JESSIE WILCOX SMITH. (Hodder & Stoughton). 20s. n.

PERSIAN TALES. Translated by LORIMER. Illustrated by HILDA ROBERTS. (Macmillan). 20s. n.

ISLE OF WIGHT. A sketch-book by DOROTHY E. G. WOOLLARD. (A. & C. Black). 2s. 6d. n.

NURSERY RHYMES. Illustrated in colour by CLAUD LOVAT FRASER. (T. & E. JACK). 5s. n.

ASSISI, by SIR WILLIAM B. RICHMOND, with illustrations in colour from original paintings and sketches by the author. (Macmillan). £2 2s.

The number of books of this kind that we have received this year is very small, but we are not thereby encouraged to hope the "gift-book" mania is in any way abated. On the contrary, there seems to have been the usual avalanche of unwieldy and cumbersome editions, mostly reprints of well-known works, enriched with illustrations which do not seem to be a very great improvement on those of former years. We feel, for instance, that we could have done without a new edition of *The Water Babies*, even though the one now before us should prove the largest and most elaborate that has yet appeared. Kingsley's classic tale is certainly a tempting one from the illustrator's point of view, and Miss Jessie Wilcox Smith's babies are as delightful as any of their predecessors.

The Golden Book of Famous Women con-

sists of selections from well-known writers concerning the heroines both of fiction and of history, ranging from Cleopatra to Mrs. Gamp. Miss Eleanor Fortescue Brickdale is happiest in treating subjects of the 16th century, or earlier, and her delicate pre-Raphaelite drawings lend an air both of reality and romance to the ladies of those distant days.

A new book of fairy stories is always welcome, and we are assured that *Persian Tales* have been translated direct from the original Kermāni and Bakhtiāri and have never appeared before in print. It is all the more interesting to recognise many variants of European folk tales with which we are already familiar. The book is of a more convenient size than those already noted, and has numerous illustrations.

Nursery Rhymes. In so far as the illustrations are concerned with the interpretation of these often ambiguous verses, Mr. Lovat Fraser seems to have attempted less than his numerous predecessors, but his work is always vigorous, amusing and decorative. He knows how to make the most of the few simple and vivid—we might almost say violent—colours that he uses, and his drawings should appeal to the very youthful public for whom the book is intended.

Isle of Wight. Miss Woollard's drawings strike us as dull, but perhaps pencil sketches of architectural subjects are seldom very exciting. The book is nicely produced, and will possibly prove attractive to those who have a personal interest in the places illustrated.

We hesitated before placing Sir William Richmond's large volume on *Assisi* in our list of gift-books, but the scarlet ribbons attached to the cover seem to justify its inclusion in that category. Sir William Richmond's acquaintance with Assisi dates from 1868, and in this

A MONTHLY CHRONICLE

FRENCH DRAWINGS AND WATERCOLOURS AT THE CHELSEA BOOK CLUB.—The first conception of a work of art has always a certain fascination. It shows the artist's mind at work and usually possesses a freshness and directness which more complex creations lack. The exhibition at the Chelsea Book Club, consisting mainly of drawings and watercolours by such painters as Derain, Signac, L'Hôte, Picasso, Vlaminck, and Degas, with oil paintings by Cézanne, Derain and Seurat, has therefore much distinction and charm. Most of the work has clearly been produced for the artists' own purpose and information; it is complete so far as it goes, but was never intended to go far. There is some danger, therefore, that those unfamiliar with modern French art may misunderstand the aims and capacities of the artists represented. For example, though a still life in oil by Derain shows excellent realization of the quality of the objects in the group, several of the drawings and watercolours by the same hand are the merest suggestions, and so slight and structureless as inadequately to represent the painter's abilities. Similarly, the charcoal drawing by Degas reveals little of his peculiar talent. One of the most important pictures exhibited is a head by Cézanne [PLATE]. Thinly painted in oil, with the canvas showing through in places, the unequal development of different parts of the picture suggests an experimental study. The flesh is painted in bright but delicate colour, thereby gaining luminosity; the dress is blue grey, with a thin line of red at the neck; the background, in two parts, is greyish yellow and a colder broken grey. Both colour-scheme and design reinforce the character of homely simplicity possessed by the head. A striking contrast in method and outlook is shown by Seurat's *Promenade dans le Parc*, which represents the later developments of impressionism, but is not so clearly in the great French tradition. The exhibition makes clear two important characteristics of modern French art; the importance it attaches to design and its uncompromising lucidity. The work of Picarle-Doux, Bonnard, de Varoquier and Vlaminck, (among others) shows a deliberate and conscious

book he gives us a pleasantly discursive record of his long experience. The paintings and drawings which illustrate the book help to convey the atmosphere, and something of the enchantment, of "the little Umbrian town girt about with walls upon the slopes of M. Subasio".

arrangement of line and colour, closely akin to that of Japanese art. Even in technical details, such as the treatment of trees and of the edges of hills, there is resemblance. Sometimes, as with Vlaminck, the method masters the man and tends to become a recipe; and so obscures individuality and hinders expression. The watercolours by Signac, however, show nothing of this tendency, in the strength and expressiveness of their design. His *Antibes—marché* is, within the limits set by the artist, masterly. The quality of lucidity is nowhere better shown than in the drawings by Picasso. He knows exactly what he wishes to do, and there is no attempt to cover up loose thinking by convenient vagueness. The drawings of the woman with a pitcher, of the three ballet girls, and of the mandolin player, all say clearly and definitely what the artist wants to say. The work of L'Hôte possesses the same characteristic. The water-colour sketch of a village on a hill, and of dancers in a café, have something of the quality of the Paolo Uccello in the National Gallery; and by a certain monumental quality in their design recall Chinese art. There is nothing haphazard shown in thought or execution.

RENOIR.—*Les rois s'en vont*. It doubtless has happened to all of us, in thinking of the great masters of the past, to ask ourselves: who is there, among the living artists, who need not fear a comparison with those great artists of by-gone days, who could meet them on perfectly equal terms? Of the general fact, that there are artists of such calibre working round us, we are of course all conscious; it is when one comes to the individual names that there is hesitation and disagreement. But almost until yesterday there were at any rate two names, in whose case a claim such as that referred to could be put forward with confidence and without likelihood of opposition—Degas and Renoir; and the passing of Renoir means, I suppose, that the ranks of the Old Masters have been swelled by their latest recruit.

Art exegesis, from its nature, operates with parables and similes; and Renoir has been called the Fragonard of modern French art. This



Portrait of the artist's wife, by Paul Cézanne

phrase is certainly justified, inasmuch as it serves to emphasize what are undoubtedly essential features of Renoir's character as an artist—his exquisite gracefulness and sensuous charm; but once the comparison has been made, it is only fair to complete it by laying stress on the fact that Renoir is unquestionably by far the greater artist of the two, and that by reason of the incomparably greater intensity of his feeling, which keeps one absolutely spell-bound before his pictures: and his gracefulness is in a wonderful manner blended with a noble simplicity and monumental quality of style, for which one looks in vain in Fragonard.

On the present occasion it is only possible very briefly to review the main phases in the evolution of Renoir's art. He began under the influence of Courbet as well as that of Manet; and the work in which he most clearly approaches to the early manner of Manet is his *Boy with a Cat*, a picture dating from 1868, that is to say a period when Manet had not yet changed into his second manner: the way in which the nude body of the boy tells as one single mass of light against the dark background is quite after the manner of the Manet of the *Olympia*: but there is a sinuous gracefulness in the flow and interlacing of Renoir's lines which entirely differs from the almost harsh quality of Manet's line; while in the facial expression of the child the typical Renoir note is also struck. Subsequently Renoir changed in the same direction as Manet, adopting a greater flimsiness of touch and abandoning the previous severe simplification of planes; and this change of style is well seen in his full length *Ballet Girl*,

painted a few years later, so full of grace and charm, and at the same time of such a superb largeness and breadth of design. To the same, the early middle period of Renoir's career, belongs what might perhaps be called the classic Renoir—the *Ball at the Moulin de la Galette*, now in the Luxembourg, and surely it is in work like this one that we have the real modern counterparts to the work of Watteau and his followers—and not in the sophisticated variations on well-worn Rococo themes of a Fantin-Latour. Shortly afterwards, the art of Renoir shows distinct signs of an influence, of which there is no trace in his earlier works—the influence of Ingres: the pictures in which this new orientation is most clearly seen are those which form the marvellous *Baigneuse* series, the earliest of which date from about 1881. And a still later phase of Renoir's career—his *ultima maniera*—is that in which he abandons the blondness of tone of his previous works and goes in for a singularly heated general tonality, with very daring and superbly harmonized oppositions of colour—Prussian blues and very positive reds, the famous Renoir *rouges de framboise*.

I remember reading somewhere, à propos of the pseudo-Giorgione *Adulteress* at Glasgow, of a claim that the whole of the Glasgow school sprang from the landscape in that picture. I should not be surprised, if a future historian of the English school of our day should have something similar to say of the great canvas of *Les Parapluies*, which a lucky chance has recently enthroned on the walls of the National Gallery.

TANCRED BORENIUS.

LETTERS

MILANESE ARMOURERS' MARKS.

DEAR SIR,—Mr. S. J. Camp's very interesting article on Milanese Helmets in *The Burlington Magazine* for November throws light on two marks which occur on 15th-century medals. Someone (I think Baron de Cossion) called my attention some time ago to the resemblance of these marks to those of the Missaglia family, but I idly omitted to follow up the clue. The marks are of the same character as those reproduced by Mr. Camp. One is seen on Pisanello's medal of Lodovico Gonzaga, dating from 1447 or 1448. It is just visible on the illustrations in my "Pisanello" and  in "Select Italian Medals" pl. 6. It consists of two A's,  with left-hand serifs at the top (a form seen on some of Pisanello's medals) and surmounted by

a crown. It is placed on the shoulder-piece, near the back edge. In my innocence, I formerly supposed that this was a mark of a collector of medals, possibly Alfonso V. of Aragon—the two A's and the crown seemed to fit this theory. Now I see that Lodovico was advertising the Milanese origin of his suit.

The other mark occurs on a medal of Alfonso, Duke of Calabria, cast by Andrea Guaccialotti to commemorate the recovery of Otranto from the Turks in 1481. It is placed close to the forward edge of the shoulder-plate, and is clearly seen in "Select Italian Medals", Pl. 25, 3, or in Supino's Catalogue of the "Medagliere Mediceo", Pl. xiv, No. 56. Here the mark consists of an S between two A's topped by crosses, all surmounted by a crown, which is placed rather to one side owing to the curve of

the edge of the armour. I have drawn the two marks to the best of my ability a very little larger than their actual size.

I am sorry to add that Mr. Camp's argument about Tommaso's lettering, so far as it is based on the lettering of Pisanello's medal of Decembrio, is unsound. The specimen figured in my book, and that given by Heiss—the only specimens accessible then—are entirely altered by later chasing, as I remarked at the time (p. 180, note). In *The Burlington Magazine* for March, 1907, p. 384, or in "Select Italian Medals", Pl. 9, Mr. Camp will find a specimen with the genuine contemporary lettering, which in no way helps his argument.

Yours faithfully,
G. F. HILL.

DEAR SIR,—The new fact to which Mr. Hill calls attention, the marks upon two 15th century medals, is most interesting. As these can have no reference to the medallist, or to the person represented, and as both appear on armour, Mr. Hill is, I think, justified in his conclusion that they denote a Milanese origin of the suits, though his previous suggestion as to Alfonso V. of Aragon is thereby ruled out.¹ If the marks are Milanese we should be able to assign them to known armourers, but this, at the moment, I am unable to do. Of course it is quite possible that the two A's on Pisanello's medal of Ludovico Gonzaga is another of Antonio's marks. He was addicted to monograms (see figures 5 and 36, page 189 of the November issue), though why he should vary AN.M with AA.M it is difficult to explain except by its early date, i.e. 1447-8, or nearly fifty years before his death. By the courtesy of Mr. Hill I have been able to inspect both medals in the British Museum and observe that the two inner legs of the A's on the medal of Ludovico Gonzaga are somewhat closer together than in Mr. Hill's reproduction. That a monogram was intended is consequently the more probable. Hasty conclusions on such a matter it would be unwise to draw, for not all Milanese marks are crowned and not all crowned marks are Milanese. There is in the Tower (IX—161) a falchion bearing the mark of two A's separately crowned², but this mark has no general resemblance to that upon the medal referred to, to say nothing of the difficulty of its later date.

With regard to the serifs on the medal of Decembrio (*Pisanello*, pl. 56) Mr. Hill's suggestion was not overlooked, but his words "apparently due" did not convey great assurance on the one hand, and on the other my

ignorance of the technique of cast medals did not allow me to follow the process by which a raised letter, showing in section a curved surface, could by any possibility be added to by later chasing. (I had supposed Mr. Hill to refer to work only upon the medal itself and not to work upon a mould.) Unfortunately I was not aware of the Parkes Weber example to which Mr. Hill refers (*Burlington Magazine*, March, 1907, p. 384), which bears Pisanello's usual lettering, and my comparison of the two P's therefore cannot be sustained. The lettering upon the earlier-known example is so much heavier and so different in outline that remodeling must have taken place. One wonders whether, in a weak moment, Pisanello worked over his own beautiful lettering and romanised it to suit the whim of a professor of Latin—the scarcity of examples with the original lettering might thus be explained, but not the "stupid tooling" which has ruined the "transition from the background to the relief"—probably, though not necessarily, done at the same time. This, I agree, could not have been Pisanello's work.

Yours faithfully,
S. J. CAMP.

P.S.—I append
Henry VIII.'s
Tower (II-7) which
for reproduction in
issue.



the mark upon
bascinet in the
was drawn too late
your November

TONTIN FOR TOUTIN.

SIR,—Poor Jean Toutin—his fate is really rather hard, though not so hard as the fate of those who try to make his name known. On three of the beautiful plates of Ovide Reynard's *Ornements des Anciens Maîtres*, published in 1846, his name is printed as FONTIN. And throughout my little article on two enamelled watch-cases, in your December number, he and all his family appear as TONTIN, in spite of my every effort to guard against the misprint.

I clearly see the shade of the late M. Reynard rubbing its hands, and the faint echo of a chuckle reaches me from the Afterworld.

Yours faithfully,
H. P. MITCHELL.

13th December, 1919.

(None of the blame for this mistake attaches to Mr. Mitchell. The name was correctly spelt in the proof which he passed. It was afterwards altered owing to a printer's error which was unfortunately not detected in the office.—ED.)

¹ *Armouries of the Tower of London*, Charles Froukes, II, p. 282.



La Duchesse d'Ayen. Oil-painting, by Jean-Baptiste Perronneau, 1748 (M. David Weill)

AN ENGLISH ALABASTER ALTARPIECE IN THE VICTORIA AND ALBERT MUSEUM

BY ERIC MACLAGAN

HE "tables" of sculptured alabaster which were produced in such large quantities in England, and particularly at Nottingham in the neighbourhood of the Chellaston and Tupton quarries, in the 15th century, are familiar objects enough in this country. Both the British Museum and the Victoria and Albert Museum at South Kensington possess fairly representative collections, and there are a number of examples in private collections as well as in some local museums. But the complete altar-pieces, for which the majority of the later tables were intended, are much less well known. Perhaps the most familiar examples of these altar-pieces are the two in the museums of Naples and Ferrara; but even so how few visitors to Naples have time to spare for medieval art. The rather numerous examples in France are mostly in churches, often remote. As a result, comparatively few of those interested have had an opportunity of studying, or even of seeing, a complete English alabaster altar-piece of the 15th century.

The memorable exhibition of English Medieval Alabaster Work, held by the Society of Antiquaries in 1910, failed to produce a single altar-piece from English collections. But in October of last year an altar-piece, not indeed described as English, but of unmistakable character, figured in the sale of Lord Swaine's collections at Singleton Abbey, Swansea, and the Victoria and Albert Museum was fortunately able to secure it for the nation.

This altar-piece, now on exhibition, is of such obvious interest and importance, that it may be worth while to describe it in some detail. It is a triptych, almost exactly seven feet long; the centre, which as usual includes a panel taller than the rest, is two foot nine inches high, the wings two foot four inches. The framework, of oak, retains all its original decoration in colour and gilded gesso. The backs of the wings are and evidently always have been entirely undecorated, and their rough surface seems to indicate that the triptych was not normally intended to be closed. There is only one hinge for each wing, set low down.

The alabaster panels give the familiar series of the Five Joys of the Virgin Mary. *Gaudie casta concipiens*, *Gaudie virgo parturiens*, *Gaudie nato resurgentem*, *Gaudie Christo ascendentem*, *Gaudie celo collocata*, run the inscriptions on a similarly composed altar-piece at Copenhagen. The

"Joys" are often made up to seven by the addition of the Adoration of the Kings and the Coronation. But here the Resurrection, which perhaps does not lend itself very conveniently to the shape of the taller central panel, is replaced by the very usual subject of the Blessed Trinity. The Trinity table would have the practical advantage for a centre that it includes an image of Christ on the Cross, which would make it unnecessary to place a separate crucifix on the altar for mass. At each end of the wings, in the half-spaces, are images of S. John the Baptist and of S. John the Evangelist. Each panel is surrounded by an architectural canopy in carved and pierced alabaster.

The illustrations here published [PLATE I] make any full description of the panels superfluous. But there are one or two points to which attention may be called. In the image of the Baptist the garment or camel's hair is oddly figured as a complete camel's skin, the head lying on the ground between the Saint's feet, and the two feet dangling on each side with the bone and hoof still attached; there is an almost exactly similar image, nearly twice the size, in the Church of Lignan¹, near La Tresne (Gironde). The Annunciation table conforms in the main to the ordinary type, but the figure of God is shown at unusual length and the Dove is barely indicated. In the Nativity, combined as it often is with the Adoration of the Kings, there are two amusing little cushions, very flat and hard, behind the Virgin's back²; the ox and ass in the foreground are painted red and green respectively. This table is cut so thin that the ground is broken through in two places. In the Trinity the four lower angels hold little chalices to catch the Precious Blood; the blood from the feet is figured by a slip of twisted alabaster, and similar slips—unless indeed they were of metal—were at one time dowelled on from the hands. Several of the Apostles in the Ascension carry emblems—S. John his palm, S. James the Greater his staff and scrip, S. Peter his key, S. Bartholomew his flaying-knife, S. Andrew his cross, and S. Jude his boat. In the Assumption table, combined with the Coro-

¹ There is another small image at Douai (*English Medieval Alabaster Work*, pl. 2), and a similarly dressed figure of S. John occurs in a "Te Deum" panel at S. Stephen's, Norwich (*Norfolk Archaeology*, XI (1892), p. 356).

² Dr. Philip Nelson has an almost exactly similar panel (*Archaeological Journal*, LXXI (1914), pl. 2); he points out that the arrangement with the Virgin on the left is peculiar.

nation, S. Thomas is in the act of unwrapping the girdle from the Virgin's waist; the crown of the Second Person of the Trinity is encircled with a twisted wreath of green, for the crown of thorns; the appearance of the Dove is unusual. The image of S. John the Evangelist has a more than usually gruesome dragon emerging from his poisoned cup.

The lower margin of the framework bears descriptive lettering, to be expanded as follows:—*S. iohannes baptista. Salutacio beate marie. Nativitas domini nostri. Sancta trinitas unus deus. Assencio domini. Assumptio beate marie. S. iohannes evangelista.*

The missing or restored portions are very few. At one time the Annunciation wing has been damaged by a slanting transverse break across both tables, and the upper outside corner behind the Baptist's head is restored in painted plaster. In the Annunciation table itself two smaller pieces of the scrolls and the wrist of the Blessed Virgin's right hand have been carefully restored—perhaps at no very recent date—in alabaster; the Virgin's left hand had been similarly, but erroneously, restored as holding up a small stemless cup. This rather disturbing addition to the iconography of the Annunciation has now been removed and replaced by a hand in tinted plaster, moulded directly from the corresponding hand in the table of the Assumption. The Dove in the Trinity panel has been broken off, but the mark of the dowel over the cross remains.

The framework is very little damaged; a small piece of the corner of the Annunciation wing has been sawn off, but the hollow moulding, painted with a plain twist in white, still runs along the top of this wing (it is missing on the centre and the other wing, and has been replaced by an unpainted moulding of similar section). On the upper edge of this moulding are the traces of the cresting or brattishing, probably of lily-flowers, which ran along the wings and the sides of the centre to equalise the height. These crestings were obviously more liable to damage than any other part of an altar-piece of this type, and they are seldom preserved intact.

The colour, both on the framework and on the tables themselves, is in a remarkably good state of preservation. The framing is painted in scarlet, crimson, blue, green, and a blue or green so dark that it is practically black; the chamfered borders are decorated with flat gold as well as with gilded gesso, and in the borders of the narrow panels with the images the gold lily-flowers have apparently been worked on with a stencil—in one case on a dark blue, in the other on a scarlet ground. The lower parts of the tables are painted in the usual rich green decorated with the very characteristic white five-spotted flowers with red centres. The upper

backgrounds have been gilded, and considerable parts of this gilding, once decorated with gesso flowers, remain. The draperies, aureoles, and other details are picked out with crimson, blue, green, gold, brown, black, and a peculiar rather dusty pink; the cross in the Trinity panel is blue, flowered like the ground, the mount in the Ascension is crimson. In the canopies, details are picked out with gold, crimson and blue; the undersides are painted scarlet with gold diagonal crossings to represent vaulting, while the backgrounds behind the pierced windows are a bright scarlet.

The separate panels, and the canopies, are fastened in to the frame with stout latten wires, leaded in to the alabaster and fixed in the wood with plastering. The little canopies (except the small ones for the images) are consecutively numbered—I, II, III, IIII and V—in incised Roman figures at the back. But besides these numbers the panels and canopies all bear a kind of shop or identification mark in the shape of a shallow triangle—like a Greek *delta*—cut with light strokes of a gouge. The same mark is cut, and with the same gouge, on the back-board of each section of the framing. It looks as if it served as a mark for that particular altar-piece (otherwise it would hardly have been put on the framework) and it certainly seems to prove that the tables and the framework are not only of the same date, but were produced in close connection with the same workshop.

It would be exceedingly interesting to know if other complete altar-pieces bear similar marks. Unfortunately the tables in a mounted triptych are difficult to examine—especially if they are in a church. But there is no doubt that these marks are found on the backs of separate tables. A table with the Scourging of Christ in the Victoria and Albert Museum (1572-1902) bears a zig-zag line about an inch and a half long; and a S. John's Head (275-1902) has a smaller mark like the two sides of a *delta* or triangle with a dot instead of the third side. This last obviously did not form part of an altar—but the S. John's Heads were commonly framed up by themselves, and the mark may have identified the table with a particular frame.

I can find no reference to such marks in the fairly extensive literature dealing with these English alabaster carvings. Whether they are identification marks for altar-pieces, or shop marks, or sculptors' marks, they are clearly worthy of some attention, and it would be interesting to examine all the available tables to see how far any marks that may be found on them correspond with one another².

² See the further note on the subject at the end of this article.

It may well have been convenient to mark the tables intended for some particular altar-piece, for a considerable majority of the separate tables that have been preserved, in the later group intended for putting together in this way, are made to a uniform size of about sixteen by ten inches or a little larger. The normal panels in the present altar-piece measure almost exactly sixteen and a half by ten and a half inches; the image panels, of the same height, are just over five inches wide; the central panel is about twenty inches high. The normal canopies are just over five inches high (so that in the narrow image panels the slab from which they are carved is exactly square) and the central canopy is six and a half inches high.

These dimensions are probably not altogether arbitrary. A majority of the existing complete altar-pieces, or those near enough to completeness to permit of safe reconstruction, are in the form of triptychs of five tables and two images; and this, as may be seen in the present altar-piece, works out at exactly seven feet in length. Such a size may well have been found to suit the ordinary altar of the period.

The triptych, opened flat, would have stood directly on the altar. So placed, it would not have stood high enough to interfere with the low east window so common in English churches. It seems likely that the wings were not meant to be closed, and probably a curtain would be hung over the imagery in Lent instead. When the churchwardens of Leverton in Lincolnshire bought a new alabaster altar-piece from John Broke in 1523, they also paid for making and dyeing a curtain to hang in front of it.⁴ But through the rest of the year there would be nothing put before it, except when mass was being said and the two candles were set on the altar—there are still spots and drippings of wax from them on the framing at the ends of the wings.

To see a well-preserved English altar-piece like this, placed at the height for which it was intended, is to understand at once the undeniable popularity which such work enjoyed in the later medieval period, not only in this country, but on the Continent. The carving of the individual panels is often very poor, though in nearly every case the designs follow a noble pattern; the would-be architecture of the canopies is ludicrously unreal. But the combined decorative effect of the whole, the simple splendour of the framework with its broken transverse bands of gold, and the rich colour of the alabaster tables, more than atone for such faults. And somehow the treatment of the subjects achieves a curious intensity of religious emotion which makes it easy to understand that such imagery fell a ready

prey to the confessional revulsion of the 16th century.

The triptych acquired from Singleton Abbey is no exception to the rule that such complete altar-pieces have only been preserved outside England. In reply to an inquiry, Lord Swansea has very kindly supplied the information that it was bought by his grandfather, Mr. John Henry Vivian, at Munich in the thirties of the last century. It is hardly possible to hope that its previous history can be traced. So far as I know, it is the only one now in this country.

Outside of England, between twenty and thirty complete, or more or less complete, altarpieces have been noted; and no doubt there are more. Of these about two thirds are in France. A few of them have their original wood framework completely preserved; others have part only, or have been remounted in a local setting. A long list of the altarpieces and detached panels in France was published in the *Bulletin Monumental* in 1901 by M. A. Bouillet (pp. 52-62), with a prefatory note in which he did not, however, recognise their English origin. Another list, of complete altarpieces only, is given by Professor Prior in the Introduction to the Catalogue of the Exhibition held by the Society of Antiquaries in 1910 (*English Mediæval Alabaster Work*, 1913, pp. 47-48). A third list is incorporated in a valuable article by Peter Joseph Braun, S.J., in the *Zeitschrift für Christliche Kunst*, XXIII (1910), pp. 234 ff. The following list is mainly compiled from these three, with a few additions and with some references to illustrations and descriptions when these are available; the notes in M. Bouillet's list are naturally of the briefest possible kind. Descriptions and illustrations of separate altar-pieces are to be found in the very fully documented paper by Count Paul Biver, *Some Examples of English Alabaster Tables in France*, in the *Archæological Journal*, LXVII (1910), pp. 66 ff.; in an article by Roberto Papini, *Politici d'Alabastro*, in *L'Arte* XIII (1910), pp. 202 ff.; in two articles by Francis Beckett, *Engelske Alabastertavler i Danmark*, in the *Tidsskrift for Industri*, VI (1905), pp. 19 and 45 ff.; and in an article by Carl R. af Ugglas, *Ett Engelskt Alabasterarbete*, in *Utsällningen av äldre kyrklig Konst i Strängnäs* (Stockholm, 1910-1913), I, pp. 86 ff.

AUSTRIA.

VIENNA. Este Collection. Tables from a triptych; four scenes from the legend of S. Catherine, and images of S. Margaret and S. Apollonia. Illustrated and described, Planiscig, *Die Estensische Kunstsammlung*, I (1919), Nos. 76-81; formerly in Italy, with two (?) more tables.

⁴ *Archæologia*, xli., p. 347.

DENMARK.

BORBJERG Church. Triptych, with canopies and crested wood framework complete, set in an elaborate Renaissance altar-piece; five tables with the Legend of S. George, and images of S. Michael and S. George. Illustrated and described, Beckett, p. 20, fig. 2; Braun, p. 244, fig. 2.

COPENHAGEN; National Museum. Triptych, with crested wood framework complete, from the church of Munkathverraa in Iceland; five tables with the Joys of the Virgin (Annunciation, Nativity, Resurrection, Ascension, Coronation), and images of S. John the Baptist and S. John the Evangelist. Described, Beckett, p. 45; illustrated and described, Braun, p. 243, fig. 1.

VEJRUM Church. Tables with canopies from a triptych, in a Renaissance framing; five scenes from the Legend of S. Catherine, and images of S. Mary Magdalene and S. Barbara. Described and illustrated, Beckett, p. 22, fig. 3; Braun, p. 244, fig. 3.

FRANCE.

BORDEAUX (Gironde); Church of S. Michel. Reredos, with canopies, in more or less contemporary French stone framing; seven tables with the Joys of the Virgin (Annunciation, Nativity, Adoration, Resurrection, Ascension, Assumption, Coronation), and images of S. John the Baptist and another saint. Bouillet; illustrated and described, Biver, p. 83, pl. 18.

CHATEAULADREN (Côtes-du-Nord). Five tables with the Joys of the Virgin and images of S. Michael and S. Christopher. Prior.

CHATELUS-MALVALEIX (Creuse). Five tables with the Passion (with Trinity centrepiece) and two images. Prior.

COMPIEGNE (Oise); Musée Vivenel. Reredos, with wood framework (restored); ten tables in two rows with the Passion (The Washing of the Feet, Last Supper, Betrayal, Pilate washing his hands, Mocking, Scourging, Bearing the Cross, Crucifixion, Deposition, Resurrection), four larger images of S. Peter, S. Paul, S. Remigius and S. Giles, and sixteen small images of saints. From the church of S. Germain l'Auxerrois, Paris. Bouillet; Prior (illustrated, pl. 8); illustrated and described, Biver, p. 79, pl. 13-17.

EAQUELON (Calvados). Triptych, with canopies and wood framing; seven tables (two narrower) with the Passion (The Agony in the Garden, Betrayal, Scourging, Crucifixion, Entombment, Resurrection, Apparition to the Magdalene). Bouillet; Prior; illustrated, Biver, pl. 3.

GENISSAC (Gironde). Ten tables with canopies, with the Life of Christ (Annunciation, Nativity, Crucifixion, Resurrection, Ascension)

and five scenes from the Legend of S. Martin, and sixteen small images. Bouillet; Prior; illustrated and described, Biver, p. 86, pl. 19-21.

KERMARIA (Calvados). Four tables with the Joys of the Virgin (Annunciation, Nativity with Adoration, Assumption, Coronation). Prior; illustrated, Prior and Gardner, *Medieval Figure Sculpture in England* (1912), p. 501, fig. 572.

LA CELLE (Eure), near Juignettes. Reredos, with canopies and crested wood framework (somewhat damaged); painted shutters are also preserved (as at Compiègne); six tables with the legend of S. George, and seven (originally eight) with the life of the Virgin (Nativity and Presentation of the Virgin, Annunciation, Nativity, Adoration, Purification, Assumption with Coronation), three large images of S. Anthony, S. Christopher, and S. John the Evangelist (S. John the Baptist missing), and seven (originally eight) small images of saints. Bouillet; Prior (illustrated, fig. 16); described and illustrated, Biver, p. 71, pl. 8-12.

LA FERTE-BERNARD (Sarthe). Five tables with the Joys of the Virgin, and images of S. Catherine and S. Margaret, apparently forming a triptych. Bouillet.

MONT SAINT MICHEL (Manche). Triptych with canopies and wood framing; five tables with the Joys of the Virgin (Annunciation, Nativity with Adoration, Mass of S. Gregory, Assumption, Coronation), and images of S. Stephen and S. Laurence. Bouillet; Prior (illustrated, fig. 15); illustrated and described, Biver, p. 66, pl. 1.

MONT SAINT MICHEL (Manche). Five tables with the Passion (Betrayal, Scourging, Crucifixion, Entombment, Resurrection), apparently forming a triptych. Bouillet.

PONTORSON (Manche). Eighteen tables with the Passion, and two donors, apparently forming a reredos. Bouillet.

ROSCOFF (Finistère). Seven tables with the Life of Christ (Annunciation, Nativity, Scourging, Crucifixion, Resurrection, Pentecost, Ascension), apparently forming a triptych or reredos. Bouillet.

SAINTE-AVIT-LES-GUESPIERES (Eure-et-Loir). Reredos with canopies; five tables with the Passion (Scourging, Bearing the Cross, Crucifixion, Entombment, Harrowing of Hell), and images of six Apostles. Bouillet; illustrated, Biver, pl. 5-6.

SAINTE-LEONARD (Haute-Vienne). Five tables with the Joys of the Virgin (with Trinity centrepiece), and images of S. Peter and S. Paul apparently forming a triptych. Bouillet.

YSSAC-LA-TOURETTE (Puy-de-Dôme). Triptych, with canopies, and wood framework, in Renaissance setting; five tables with the Passion, two large images of S. Peter and S.



Plate I. A late 15th-century English alabaster altarpiece. (Victoria and Albert Museum)



A Panel from an English alabaster altarpiece. (Montréal, Yonne)



B Panel with a subject from the legend of S. John. (Marienkirche, Danzig)



C Panels with subjects from the legend of S. Catherine. (Church of S. Mary, Fontarabia)

Paul and twelve small images of saints. Prior (illustrated, fig. 19); also illustrated, Biver, pl. 3.

YSSAC-LA-TOURETTE. Another triptych, with canopies and wood framework, in similar Renaissance setting; five tables with the life of S. John the Baptist (with Crucifixion centrepiece), and images of S. James the Greater and another Apostle. Prior (illustrated, fig. 17); also illustrated, Biver, pl. 3, and *Les Arts*, March, 1904, p. 33.

Many other churches and museums in France preserve complete or nearly complete sets of tables from altarpieces; thus Bouillet notes a set of the Passion and Joys of the Virgin at Breuil-Benoit (Eure), of the Passion in the Château de Grandmont, at Louviers (Eure), and in the Museum at Rouen, where there are between twenty and thirty tables; there are about the same number at Cluny and others at Amiens. Professor Prior (*English Mediæval Figure Sculpture*, p. 469) refers to an altarpiece at Grandcourt (Orne) presented to the church in 1551. There are a quantity of tables in the Gironde, some of them illustrated in *Album d'objets d'art existant dans les Eglises de la Gironde* (J. A. Brutails, Bordeaux, 1907). There are over a dozen in the Toulouse Museum, and many more elsewhere. Bouillet's list alone includes about two hundred and fifty tables in France; at least half a dozen complete altarpieces, and a quantity of separate tables, have been published since.

GERMANY.

DANZIG; Marienkirche. Triptych with canopies and wood framework, with additional (painted) wings added; five tables with the Joys of the Virgin, and images of S. John the Baptist and S. John the Evangelist. Described, Braun, p. 238. (In the same chapel (the Allerheiligenkapelle) I saw twelve years ago the detached tables of an altarpiece with the life of S. John the Baptist, one with a subject I have never been able to explain [PLATE II B]; the same page and charger figure in the scene of Salome receiving the head, the lamenting figures at the back being of course Salome and Herodias.)

ICELAND.

A reredos with frame; seven tables of the Passion, and images of S. Peter and S. Paul. Prior; cf. *Archæological Journal*, LXI (1904), p. 238, note 3.

ITALY.

FERRARA; Museo Civico (Palazzo Schifanoia). Reredos in modern framework; seven tables with the Passion (Betrayal, Scourging, Bearing of the Cross, Crucifixion, Deposition, Entombment, Resurrection). Illustrated and described, Papini, p. 206, fig. 3.

NAPLES; Museo Nazionale. Triptych, with canopies and crested wood framework almost complete; seven tables with the Passion (as at Ferrara, but with Christ before Pilate instead of the Scourging), and four small images of the Evangelists. Bouillet; Prior (illustrated, pl. 1); illustrated and described, Papini, p. 206, fig. 4. This is the largest and perhaps the finest of these triptychs; it is over ten feet long and nearly five and a half high in the centre—the ordinary tables in it are about twenty-two by thirteen inches.

PISA; church of San Benedetto a Settimo. Tables with canopies, from a triptych; five scenes from the life of the Virgin (Visitation, Annunciation, Assumption with Coronation, Nativity, Presentation of Christ), and images of S. John the Baptist and S. Andrew. Prior; illustrated and described, Papini, p. 204, fig. 2.

VENICE; Santa Caterina. Triptych with two canopies and framework (much damaged); five tables with the Legend of S. Catherine, and images of S. Mary Magdalene and S. Dorothea. Illustrated and described, Biver, p. 68, pl. 2.

Among detached tables in Italy attention may be called to three tables and an image at Genoa (Palazzo Bianco; illustrated and described, Papini, p. 202, fig. 1) from a symbolical triptych of the type associated by Professor Prior with Norwich (*English Mediæval Alabaster Work*, p. 44), with the Trinity, two "Te Deum" groups of saints, and Our Lady of Mercy; and the three middle tables from a Passion triptych in a private collection at Milan (Illustrated and described by Papini, *Rassegna d'Arte*, XII (1912), pp. 160-161).

NORWAY.

LADE; church. Tables from a triptych, in later framing; three scenes from the Passion (Betrayal, Scourging, Entombment), and images of St. Stephen and St. Lawrence. Illustrated and described, Harry Fett, *Norges Kirker i Middealdaleren*, p. 120, fig. 354.

ROST (Lofoten Islands); church. Tables from a triptych, in later framing; four scenes from the Joys of the Virgin (Annunciation, Nativity with Adoration, Resurrection, Ascension). Illustrated and described, Fett, p. 119, fig. 350, 353.

These two altarpieces are perhaps hardly complete enough for inclusion in this list, but they are probably little known; Fett also refers to a lost altarpiece with the Joys of the Virgin formerly in the church at Orlandet. Af Ugglas illustrates detached tables in Sweden, but knows of no complete altarpiece there.

I have seen at least one detached table in Russia; there are a fair number in Spain, and their presence has been noted in Portugal and

in the Balearic Islands. M. Destrée has written on detached tables in Belgium,⁵ and there are others in Holland. In Spain complete altarpieces may very likely exist; Dr. Hildburgh has illustrated seven disconnected tables of the Life of the Virgin at Madrid (*Proceedings of the Society of Antiquaries*, XXIX (1917), p. 74; the three tables from a S. Catherine triptych, with an image of S. Margaret, in the church of S. Mary at Fontarabia, have not, as far as I know, been published before [PLATE II, c].

The reason of the entire absence of these once widespread altarpieces in England⁶ is obvious enough. The abundant remains of them in other countries are to be accounted for in two ways. There can, I think, be little doubt that they were a regular article of export during the period while their production, at Nottingham and elsewhere, was going on; though there is not much actual evidence of such a trade.⁷ But as Count Biver has pointed out (i.c.) the presence of the S. Catherine triptych in the church of Santa Caterina at Venice can hardly be explained except upon the assumption that it was specially ordered; though the ordering may have been on behalf of an English merchant. The second source of supply arose with the Reformation and the consequent ravaging of English churches. The significant letter written from Poissy by Sir John Mason to the Privy Council on September 10, 1550, has already been quoted in this connection from the *Calendar of State Papers, Foreign*, 1547-1553 (p. 55): "Three or four ships have lately arrived from England laden with images, which have been sold at Paris, Rouen, and other places, and being eagerly purchased, give to the ignorant people occasion to talk according to their notions; which need not had their Lordships' command

⁵ In the *Annales de la Brussels Société d' Archéologie*, XXIII (1910), pp. 439 ff.

⁶ Perhaps the nearest approach to a complete set in England is at Drayton where six panels (from a set of the Joys of the Virgin and a set of the Passion—the Annunciation, Adoration of the Magi, Assumption (much damaged), Betrayal, Scourging and Entombment) are built into the wall of the church established by C. E. Keyser, *Berks, Bucks and Oxon Arch. Journal*, XXII, pp. 100 ff. and figs. 104-107; there are four mixed panels (Adoration of the Magi, Betrayal, Bearing of the Cross, Deposition) at Yarnton.

⁷ There is curiously little documentary proof available for the export of English alabaster work before the Reformation; but Dr. Philip Nelson has called my attention to the very interesting extracts from the Customs Accounts of Poole Harbour, published by C. H. Velacott in the *Victoria County History of Dorset*, II (1908), p. 339. In a number of cases dating from round about the year 1480, Customs dues are charged on ships exporting "tabyls de alabastre"—one ship carried as many as twenty, valued at £26 13s. 4d., and another six, with a "pipe" or case of images valued at 26s. 8d. The average value assigned for "tabyls"—probably complete retabiles in frames—varies between twenty and thirty shillings apiece; but "6 pety tables de alabastre et una imagine de Virgine Maria" were valued on one ship at £3 13s. 4d. the lot.

for defacing them been observed." But it would hardly be profitable in the case of any individual altarpiece to speculate as to whether it reached its foreign destination before or after the religious upheaval in England. In either event we would expect that the alabaster work should be found in places and districts where there was direct sea-borne trade with this country, which is in fact the case.

The triptych which has now been acquired by the Victoria and Albert Museum belongs to a fairly well defined group, including the triptych at Montréal [PLATE II, A] and the two at Yssac-la-Tourette. The framework is practically identical with that of the Montréal triptych and the S. John the Baptist triptych at Yssac (the Passion triptych differs in having small images between the panels), and it is also closely similar to the framework at Borbjerg and the remains of the framework at Venice. The alabaster canopies (which Professor Prior has employed as a means of differentiating and dating these altarpieces) are identical to the smallest detail with those at Montréal and Yssac⁸, and practically identical with those connected with some detached panels shown at the Society of Antiquaries Exhibition (e.g., the S. Edmund panel, No. 26, pl. 15). These canopies are made up, over the normal tables, of four miniature four-light windows, with odd double tops, separated by buttresses. Other altarpieces have canopies with gables, or gables and windows mixed. But it seems difficult to attach great weight to these distinctions, especially as to dating. At Montréal one of the normal canopies is gabled, at Yssac the smaller end canopies in the S. John triptych are both gabled; and it is hardly possible that these should be of a different date in each instance, especially as the under-sides are identically painted to represent vaulting ribs.

Still, the Montréal group remains a fairly distinct one, and very likely some of the less fully described altarpieces in France may belong to it. Where in England the triptychs were made it is impossible to say with absolute certainty, but Nottingham may well have been the centre of the trade in stock altarpieces such as these

⁸ The canopy over the particularly fine S. John's Head in Ampost Church, Hants (*Archæologia*, LII (1860), pl. 25), with which may be compared a S. John's Head with a canopy published by Dr. Philip Nelson (*Archæological Journal*, LXVI (1914), p. 100, pl. 5) is exactly similar in carving and painting to the upper half of these canopies; this is of importance as connecting the triptychs with the S. John's Head and, *ex hypothesi*, with Nottingham. Compare also the canopies over the three images (*Archæological Journal*, LXIV (1907), pl. 3) belonging to the Rev. E. S. Dewick.

undoubtedly must have been.⁹ For there is very little individuality either about the subjects or the handling of them. The normal stock-in-trade seems to have consisted chiefly of triptychs with tables illustrating the Passion, the Joys of the Virgin, and the legends of S. John the Baptist, S. Catherine and S. George, each flanked by a pair of images of saints. Even the saints show little variety; at least three triptychs with the Joys of the Virgin have S. John the Baptist and S. John the Evangelist.

There is a good deal of the same lack of originality about the handling; though similar as the tables of the same subject are, it is hardly ever possible to find two which are exactly identical. The occurrence of reversed panels suggests the idea that pierced pattern-cartoons (which might be turned over accidentally) were used, with slight variations introduced by the carver. It would be interesting to know if one craftsman or group of craftsmen executed the whole of an altarpiece, or if a man confined himself to turning out a succession of Annunciations or Resurrections. One is tempted to see differences of handling and of merit in the separate tables of such an altarpiece as the one now under discussion, in the Resurrection scene for example with its very odd noses; certainly the unhappy schematisation of drapery in the lower part of the Virgin's gown in the Annunciation table does not occur elsewhere in the altarpiece¹⁰; but I do not remember to have seen it on any other Annunciation table either.

The question of the date remains. The dating of these English alabasters, and particularly of the later and most commonly recurring types, is perhaps even more difficult than has been generally recognised. Certain details on the tables themselves—the armour, the general dress of the figures when it is not purely conventional, and the fashion of hair-cutting—

⁹ Apart from the articles already cited in connection with altarpieces and tables on the Continent, the most important available information is contained in the papers published by the late Sir William St. John Hope On S. John's Heads (*Archæologia*, LII (1890), p. 669). On the early working of Alabaster in England (*Archæological Journal*, LXI (1904), p. 221), and On some Alabaster Sculpture of Nottingham Work (*Archæological Journal*, LXIV (1907), p. 168); and in the relevant pages (460-506) of Prior and Gardner's *Mediaeval Figure Sculpture in England*. The case against the indiscriminate ascription of all English alabasters to Nottingham has been clearly stated by Mr. John Bilson in the *Revue historique et archæologique du Maine*, LXVIII (1910), pp. 201 ff.

¹⁰ Dr. Philip Nelson has pointed out to me that these ungainly and very peculiar zig-zag folds occur on the alabaster tomb-slab at Youlgrave (Derby), published by him in the *Archæological Journal*, LXXI (1914), p. 160, pl. 6, in the lower part of the gown of the eldest son of Robert Gilbert (d. 1493), to whose memory the slab was erected. The resemblance is so close that it may well be taken to suggest a late fifteenth century date and a Nottingham origin for the altarpiece at South Kensington.

do give indications of a date, and generally of a date towards the earlier part of the fifteenth century. On the other hand, such frames as have been preserved—though it would be rash to give them a very precise period—seem to suggest the latter part of the century or the beginning of the next. When we come to frames with painted shutters like those at La Celle (illustrated by Biver, pl. 12) a sixteenth century date does seem pretty definitely indicated. And the burden of proof would certainly rest with anyone who might maintain that the framework or wings were later in date than the tables.

It must also be remembered that we have good evidence that the "alabastermen" of Nottingham and elsewhere¹¹ were hard at work right up to the time when their trade was ruined by the Reformation. Now there are certainly tables which show a decline in taste and skill, and which might therefore be dated late, but I know of none which in themselves display any details that could definitely be characterised as belonging to the sixteenth century, except perhaps some of the S. John's Heads.¹² But it is inconceivable that among the hundreds of tables which have been preserved there should not be a considerable proportion belonging to the last thirty years or so during which such things were being produced.

The fact is that the "object of piety"—and the Nottingham workshops must have been rather like a mediæval equivalent of the Rue S. Sulpice—often shows a tendency to be a little behind the times. The Englishman of the early years of Henry VIII was quite ready to see the soldiers asleep round the grave of the Risen Christ dressed in such armour as he found worn in the street; but it is very unlikely that he would have objected to see them in armour which had gone out of fashion many years before. And the not too independent craftsman who executed his order for a "table of alblaster" at five marks or so was probably glad enough to go on copying a time-honoured design which was recommended to him by having sold well in the past.

But there is nothing that I can see in the framework of the new triptych at South Kensington (unless it be in the inscription-lettering

¹¹ Indeed the Lincoln guild, which included painters and "alabastermen", was only founded in 1525-1526 (*English Mediaeval Alabaster Work*, p. 15).

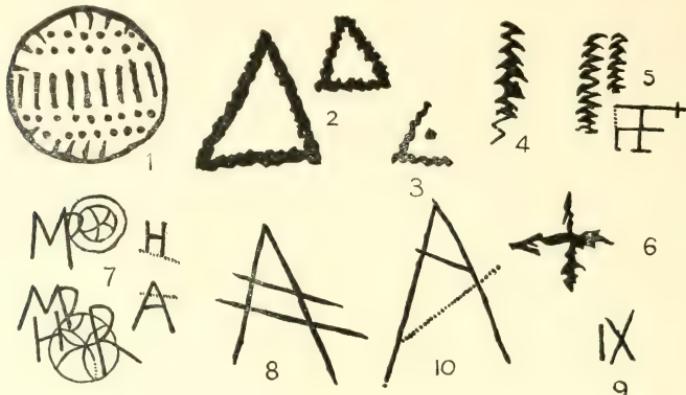
¹² There is documentary evidence for the manufacture of S. John's Heads at Nottingham in large quantities from before 1491 (when an action involving no less than fifty-eight of them was brought by a prominent "alabasterman" named Nicholas Hill) till 1530 (*Archæologia*, LII (1890), pp. 679-680).

below it) to involve a sixteenth century date.¹³ It is on the whole not unlikely that the larger and more elaborate double-tiered altarpieces (like that at La Celle, with its painted shutters) are later in date than the simple triptychs of the Montréal group; and Professor Prior's provisional dating of 1460-1500 may very well be accepted for them.

The visitor to the Victoria and Albert Museum has a right to hope that he will find there representative examples, of the finest available quality, to illustrate the arts and crafts of Medieval England. Beside the Gloucester candlestick

me, and obtained information as to those in certain public and private collections. I am indebted for help to Sir Hercules Read, to Mr. Kingsford, Mr. Yerbury, Mr. Cockrell, and Mr. Bell, as well as to Dr. Nelson and Dr. Hildburgh; and especially to Mr. Bedford, who examined the tables belonging to the British Museum and the Society of Antiquaries, and helped me in obtaining rubbings.

Such marks as we have found might perhaps be divided into three groups: those which are deeply carved, those formed by shallow gouged cutting, and those which are merely incised. The



and the Syon cope, the recumbent stone effigy from Lesnes Abbey, the Winchester window and the Studley bowl, he will now be able to study a complete example of the humbler skill of the Nottingham alabasterman.

A NOTE ON THE MARKS ON THE BACKS OF ALABASTER TABLES.

Since noticing the marks on the backs of the tables in the newly acquired triptych I have searched the backs of other panels accessible to

only example of the first group is on the back of a fragmentary "Te Deum" table with virgin saints belonging to Dr. Hildburgh (fig. 1). It is deeply and carefully chiselled and measures 2 $\frac{1}{2}$ inches in diameter.

The second group includes the triangle or delta mark found on all the tables of the new triptych (fig. 2); a similar triangle mark occurs on a Trinity table from Yarnton belonging to Dr. Nelson. It also includes the angle and dot mark on a St. John's Head in the Victoria and

¹³ A careful study of the lettering on the complete altarpieces—e.g., those at Copenhagen, Ecaquelon, Montréal, La Celle, Yssac-la-Tourette, Danzig, Naples, and South Kensington—naturally lead to interesting results establishing at any rate a relative dating. The rather contorted letters and the narrow line-filling between the words seem to be identical on the two triptychs at Yssac, which must pretty certainly be of the same date. The Ecaquelon triptych has a more leaf-like line-filling, the one at La Celle a curious arrangement of dots or short dashes. The inscription at Naples has very long wavy lines between some of the words; at Montréal they are shorter, and not unlike those at Ecaquelon. The Compiegne retable is inscribed in French, but the lettering and fillings are closely similar in character. The triptych at Copenhagen has much smaller lettering—the

absence of canopies shows that this is a distinctly different type.

Finally, the triptych now at South Kensington shows a form of N, S and A approaching more nearly to the Roman type, and no fillings between the words. It further differs from all the others so far as we know, in being bordered in dull gold on a black or varnished ground instead of in black paint on a lighter ground. There are traces of scarring under the present paint (both letters and ground), and I am inclined to think the whole inscription may have been repainted and may so belong to a slightly later date than the rest of the framework. This date may be placed in the early years of the reign of Henry VIII, as has been independently suggested by Mr. J. P. Gilson and Mr. C. R. Peers, who have been kind enough to examine photographs of the lettering.

Albert Museum noted above (fig. 3); and the zig-zag mark on a table with the Scourging of Christ in the Victoria and Albert Museum (fig. 4), which also occurs twice on a fragmentary Assumption table belonging to Dr. Hildburgh (fig. 5). I am a little doubtful about a mark, like a rough cross, apparently of the same character but perhaps accidental, on a S. John's Head in the British Museum (fig. 6); none of the numerous other tables in the British Museum seem to have any marks at all.

The third group of marks is in some cases more doubtful, but a few of them can hardly be questioned. A S. John's Head in the Ashmolean Museum at Oxford (No. 9) has four such marks with monograms and letters (fig. 7), another (No. 48) has one (fig. 8), while a third (No. 50) is numbered IX (or XI) both on the back of the table (fig. 9) and on the inner sur-

face of the back of the frame or housing. Dr. Hildburgh's Assumption table referred to above has an incised mark (fig. 5) as well as the others; and there is a large, roughly cut mark on a Betrayal table belonging to the Society of Antiquaries (fig. 10).

In addition to the marks alluded to, the little separate canopies often bear numbers, as in the new triptych; but these are of less interest.

If more marks—and particularly marks of the second group—could be collected it is possible that they might lead to important conclusions. I should be most grateful if anybody owning or having access to English alabaster tables would examine the backs and send to me at the Victoria and Albert Museum descriptions—or better still rubbings, which may be very easily made with an ordinary pencil on thin paper—of any marks to be found on them.—E.M.

JEAN-BAPTISTE PERRONNEAU, PAINTER AND PASTELLIST, 1715-1783—II

BY PAUL RATOUIS DE LIMAY *

ERRONNEAU had intended to visit Spain in the beginning of the year 1769, but for some reason he went no further than Bordeaux, where he reaped an abundant harvest of portraits. He exhibited two oil-paintings and several pastels at the Salon of that year, including a portrait of the print collector and bibliophil Le Normant du Coudray in a gown of blue flowered silk, and one of Mademoiselle Desfriches in a blue dress. Referring to this exhibit, Fréron wrote in the *Année littéraire*:

"Quelques pastels et deux portraits à l'huile de M. Perronneau ont mérité l'estime publique. Il est peu de peintres qui voient aussi bien que lui dans la nature, et dont l'œil y saisisse autant de finesse de détail. Ses ouvrages demandent à être examinés avec attention pour en sentir tout le mérite. Cependant (qu'il soit permis de le dire), il leur manque ce premier charme qui attire le spectateur, cet effet qui donne de la saillie et de la rondeur. Les lumières paraissent un peu éteintes, et les ombres manquent de vigueur dans plusieurs endroits qui en seraient susceptibles et qui donneraient tout un autre relief à ses compositions. Ce défaut léger ne lui fait rien perdre vis-à-vis des connaisseurs attentifs, mais le commun des hommes ne lui rend pas toute la justice qui lui est due".

That other critics were more severe and less just in their strictures may be seen from the following extract:

"L'on reconnaît encore dans les portraits de Perronneau quelques restes des talents qui excitaient les applaudissements du public; ses pastels sont d'une légèreté de touche qui ferait presque croire qu'ils s'effacent en les transportant des différentes villes où il les a faits. Il est singulier que M. Perronneau se soit déterminé à courir la province avec le talent qu'il a; le séjour à Paris est le seul pour l'éducation et le bon goût; et la fortune, y réside toujours pour ceux qui la forcent à les favoriser".

*Translated by D. Brinton.

As for Diderot, he classed Perronneau among "les pauvres diables qui ne valent pas ensemble une ligne d'écriture", and he described the pastels as "faibles de couleur, fades et sans effet".

Perronneau was travelling again during a great part of the year 1770, and at the beginning of 1771 we find him in Holland. From Amsterdam he wrote to the marquis de Marigny, *directeur général des Bâtiments du Roi*:

"J'ai perdu la plus grande partie de mon bien et il ne me reste que ma maison du petit Charonne que Mme. Perronneau habite, n'ayant plus d'appartement à Paris. Si cela n'était, je ne vous demanderais point un petit logement pour recevoir le public, n'importe où; alors je resterais à Paris pour faire honneur à vos dons et à ma patrie."

In his reply to this letter the marquis de Marigny left Perronneau no hope of being able to obtain the lodging he solicited.

Perronneau spent nearly two years in Holland, and returned to Paris in May, 1772. In a letter to Desfriches he said:

"J'ai trouvé la Hollande bien différente de mon ancien voyage; ils ont perdu la moitié de leurs rentes, et sans M. et Mme. Hogaüer (Hoguer) et M. Rindorp, je n'eus rien fait, n'ayant été occupé que lentement; on y a eu mille bontés pour moi, bien reçus, logé partout aux belles campagnes; l'autre voyage personne ne m'a invité et j'y ai plus gagné en six mois qu'en deux ans cette fois; Et voilà quatre mois que je ne fais rien."

However he contemplated starting off again forthwith:

"Je veux suivre encore quelques années mes voyages; il nous est arrivé tant de malheurs, tant de pertes, qu'il faut les réparer de tout mon pouvoir. J'ai des lettres pour différents endroits".

His prospects at this time were far from brilliant, and the difficulties against which he had to struggle and the sorrows which surrounded him are described in the following letter to his friend Desfriches, written in 1772 :

" Les pertes que nous avons fait sur quelques papiers publics nous ont mis à l'étranger, sans cela je me serais fixé à Paris, car depuis que j'ai quitté Orléans j'ai gagné 20,100 livres, tous frais faits ; quant à mes dépenses et moyennant ce que je viens de vous dire, je me trouve pis que quand vous m'avez vu, bien heureux encore que Madame Perronneau ait une maison au Petit-Charonne (quoique c'est une folie) lorsque cela coûte à 27,000 livres et ramente très peu de chose (les dépenses particulières pour l'entretien des légumes et autres) mais elle y est logée, et l'air y est excellent, et cela a toujours une valeur réelle ; enfin cela se vendrait plus de 20,000 livres, mais sa santé faible (car je crains qu'elle ne soit un peu attaquée de la poitrine), m'a fait prêter à cette dépense qu'elle n'eût pas faite si on eût pu prévoir de si fâcheuses circonstances. Je n'ai qu'un petit garçon de cinq ans et demi, qu'elle a nourri, qui est charmant (que je viens de peindre) et cela n'a pas pu contribué à altérer son tempérament. Elle est toujours triste ; il faut donc que je tâche à gagner quelque chose, et à présent qu'il n'y aura plus de dépense à faire pour ce bien, je placerai en sorte qu'il n'y ait plus qu'à mettre à profit. J'ose dire que j'ai acquis dans mon petit talent, j'ai fait des choses vigoureuses à Abbeville dont M. Van Robesse (Van Robais) a quatre tableaux à Paris "

Once more Perronneau left Paris. He again visited Orleans and Lyons, where he was staying in April, 1773. He exhibited several paintings and pastels at the Salon of that year, after which we lose sight of him until he reappears at the Salon of 1777 with a portrait in oils of M. Coquebert de Montbret, Consul-general of Low Saxony. In 1779 he renewed the appeal for a lodgings in the Louvre, which he had already made in 1771. He addressed himself this time to the comte d'Angiviller, *directeur des Bâtiments du Roi*, but from him as from the marquis de Marigny, he obtained nothing but courteous words disinguing a refusal.

On December 10th, 1781, the *St. Petersburg Gazette* mentions among the distinguished people about to leave the town : " Perronneau, peintre de l'Académie de Paris, habitant sur la perspective Nevsky, dans la maison Boudakov chez M. Barail".

We have no means of knowing what it was that prompted Perronneau to undertake this long journey. Possibly he may have been recommended by Desfriches to the Countess Strogonoff, the same who in 1800, at Moscow, extended her hospitality to Madame Vigée le Brun. Nothing at all is known to us about this sojourn in Russia, and we cannot trace any picture painted at this time, with the exception of the portrait in the Hermitage of a fair-haired child dressed in a lilac coat and a blue waistcoat, which for a long time was attributed to Greuze or Lépicié.

Perronneau made more than five journeys to Holland. He died in obscurity at Amsterdam,

when he was 68 years of age. The register of interments in the cemetery of the city of Leyden tells us that he was buried on the 20th November, 1783, "without funeral expenses". His death passed almost unnoticed in France, and for more than two months the Royal Academy of Painting and Sculpture forgot to give any official notification of his decease.

In January, 1784, the abbé de Fontenay, writing in the *Journal général de France*, devoted a few lines to the memory of the painter. After having recalled the beginning of his artistic career, he added :

" Le dessin de ce peintre était correct ; ses attitudes d'un choix noble, la disposition des draperies agréable, et sa touche légère et spirituelle. Le coloris et l'effet sont les parties faibles de son style. Il n'a exercé presque par toute l'Europe, et son instabilité fut une des causes de sa vie. Rien n'a pu le fixer dans le même endroit, quelque avantage qui s'y présentait : l'Italie, l'Espagne, l'Angleterre, l'Allemagne, la Russie, la Pologne, Hambourg, la Hollande, et toutes les villes principales de la France conservent des preuves du séjour qu'il y a fait. Un goût si marqué pour changer sans cesse de domicile n'a point empêché que M. Perronneau n'ait été bon mari, père tendre et fidèle ami".

We can find no trace of Perronneau having at any time paid a visit to England, but it is quite possible that documents may yet be discovered which will bear out the abbé de Fontenay's assertion.

The Museum at Tours possesses a fine oil-painting [PLATE III, D] which is supposed to be a portrait of Perronneau by himself at the age of 30, or thereabouts. He is shown full face, wearing a pink waistcoat embroidered in scarlet and a brown coat with gold buttons. Charles-Nicolas Cochin fils has left us a likeness of Perronneau at a later date, in profile in a medallion, and this drawing has been engraved by Nicolet.

* * *

Perronneau, like la Tour, was fated to suffer from the effects of the "conspiracy of blindness" which was directed against the masters of the 18th century in the beginning of the 19th. It remained for the enlightened taste,—or one might almost say the divination,—of such great collectors as the de Goncourt brothers, Eudoxe Marcille, Roux, Mame, and Camille Groult to rescue Perronneau's works from oblivion and give them the honour which was their due. A few exhibitions, such as that of the French pastellists in 1885, helped to hasten this rehabilitation. Before 1900 very few of Perronneau's works realised more than 1,000 francs in the sale-room. In 1868, at the sale of the Roux Collection, M. Alfred Mame bought a delicious portrait of a sleeping woman for 265 francs, and at the same sale he acquired for the sum of 470 francs the charming pastel of a lady in a pale-green silk dress and pearl collar, which is here reproduced [PLATE III, C].



B. *John Stuart, Lord Mount Stuart*, by Perronneau, 1762. (Louvre)



I. *John Stuart, Lord Mount Stuart*, by Perronneau, 1742. (Louvre collection)



D. *Portrait of the artist.* Oil-painting by Perronneau.
(Musée, Tours)



C. *Portrait of a woman.* Pastel, by Perronneau. 1748. (Armand Manet collection)

These two works were included in 1904 in the sale of the Mama collection, where they realised respectively 30,000 and 70,000 francs. The early years of the 20th century brought Perronneau other triumphs besides those of the saleroom. At the "Hundred Pastels" exhibition of 1908 he proudly confronted his old rival la Tour and rallied many admirers. At this exhibition, which was held at the Galeries Georges Petit in aid of the *Société française de secours aux blessés militaires*, no less than 33 pastels by Perronneau were shown, together with an almost equal number of works by la Tour.

During the course of the exhibition a meeting was held at which the painter Albert Besnard gave a critical analysis of Perronneau's talent, which he contrasted with that of la Tour.

"I believe," he said, "that if Perronneau was little understood in his own time it was because he was born too soon. Even here, in the middle of this imposing series, he reminds one of a modern who has somehow strayed in among the ancients. In his own time no one could understand what he was trying to say. Those who were accustomed to the acuity of la Tour were unable to appreciate the liberty of his colour. The public does not like to be disturbed in its habits of mind, and Perronneau disturbed it because he forced it to consider something which up to that time had been revealed to no one,—namely, colour. There had been Watteau of course, but he dealt only in romantic fantasies in landscape. Had he been a portraitist he might have been equally misunderstood. The public becomes more passionate when the portrayal of its own countenance is in question, and it might have said, as the Emperor of Austria said to Mozart after the performance of Don Juan: 'Too much colour, Perronneau, too much colour.' To which he might also have replied: 'Only what is necessary; neither too much nor too little.'

Compare his figures with those of la Tour. The former, upright, always on the *qui-vive*, are as full of vivacity as he who painted them. Vitality seems to dart from their eyes, and indeed it is chiefly their eyes which make them seem so much alive. In la Tour's portraits the mask is everything, and for this reason one is inclined to feel that some of his figures could well have dispensed with their bodies. The material of their garments is rather indicated than realised, in spite of the admirable conscientiousness with which it is drawn. These being seem to have no atmosphere of their own; there is no feeling of ambience. The colouring is arbitrary, and the artist makes very little difference in the complexion of a lady and that of her consort. The shadow cast by the head

seems the same as that which shows the modelling of the features. It is not so in nature, for in nature as she appears to us the absolute does not exist. Truth would be unbearable if it were not always in motion, and it is a mistake to try and render it as something immutable.

Perronneau, whose sensibility was deeper, seems to have felt this, and his heads and draperies are bathed in the luminous interplay of light and reflection. He perceived the difference between materials. He saw that the white of a jabot is not the same as that of powdered hair; that a face has one tone and a coat another, and that the play of light is different upon each of them. He also noticed the accidental details of costume,—the spray of faded roses falling from a buttonhole. In short, he painted men as they were, whether their skins were pink, red or yellow, and his types proclaim the evolution of the species in all its variety. This, though delightful to our modern taste, could hardly have proved attractive to a society whose aim was bounded by the desire to please, and which was firmly resolved to see nothing but the pleasant side of life. It is for this reason that Perronneau was misunderstood in his own time. He displayed prodigies which no one was prepared to admire. As has been truly said, the public is like a horse in a stable; you must warn it before you caress it, and Perronneau gave no warning.

The more I study this admirable collection, and the more closely I examine Perronneau's work, the more I seem to find in him the brother of Watteau. There is a similarity even in their choice of costumes. Like Titian and Veronese, Perronneau was fond of draperies of black and grey, both favourite shades with colourists because they help the play of light and shade and give the necessary support to the lighter tones. Black, white and grey form the starting point of every colour harmony. Like Watteau, Perronneau was also fond of pink and green. He loved luminous reflections and colours which vary in tonality, and in consequence allow for the divine interplay of light and shade. Not one of his contemporaries understood this as he did".

Thus, in the opinion of such an eminent artist as the painter Besnard, Perronneau is to be considered as a better colourist than la Tour. Nearly fifty years ago the brothers Edmond and Jules de Goncourt wrote: "Il y a de la lumineuse école anglaise, du Reynolds, dans son pastel". While la Tour's colouring is often monotonous and his modelling, though learned, is apt to be rather too systematic, Perronneau's modelling is subtle and his colour is always rich and harmonious, radiant and varied. Like

Chardin, he realised the ambient fusion and reflection of colours. La Tour did not care to go to town to paint a portrait, even though commissioned to do so by Madame de Pompadour herself, and obliged his models to come to his studio. Perronneau, on the other hand, nearly always painted his sitters in their own homes. His models sat for him in their own intimate surroundings, and this accounts for some of the simplicity and ease, sobriety and truth which is characteristic of his portraits.

While La Tour worked exclusively in pastel, Perronneau seems to have worked with equal facility both in pastel and oil, and nearly forty of his oil-paintings have come down to us.

LORENZO DI NICCOLO BY OSVALD SIREN

 HE picture here reproduced [PLATE I], which until quite lately was in the collection of Lady Bateman at Oakley Hall, Eye, Suffolk, is a characteristic example of Florentine art of the transition period at the beginning of the 15th century, and may therefore be worth closer study in connection with other works by the same master. It may serve to introduce us to an art circle in Florence which once was of considerable extent, even if it never included the leading artistic personalities of the time. I mean that circle which gathered around Lorenzo Monaco and continued the late Gothic manner far into the 15th century.

The picture, which is most effective in colour, with its clear blue, red and yellow tones against the grey and light-green architectural background, illustrates the story about the reconciliation of San Giovanni Gualberto and his enemy in San Miniato al Monte outside of Florence. This local motive relating to the life of a Florentine nobleman of the 11th century was particularly popular among the artists of the late Trecento and early Quattrocento. The story goes, that Giovanni Gualberto had sworn to revenge the death of his brother, who had been killed by a knight. It happened, however, that Giovanni met his enemy unarmed on Good Friday before the church of San Miniato, and as this gentleman kneeled before him with outstretched arms imploring his mercy in the name of the Crucified, Giovanni Gualberto sheathed his sword, dismounted from his horse and stepped into the church together with his enemy. And here the miracle occurred that the crucifix above the altar bowed in token of approval of Giovanni's

And if ever by ill-luck, according to the prediction made to La Tour by Diderot, the precious and fragile dust of pastels, as delicate as the down of a butterfly's wing, should be brushed from the canvas,

"moitié dispersée dans les airs, toute brûlée par le soleil, moitié attachée aux longues plumes du vieux Saturne".

at least Perronneau has left us masterpieces of a less perishable sort. Such pictures as *la duchesse d'Ayen* [FRONTISPICE] Oudry and *Adam l'ainé*, will secure his recognition for all time as one of the most eminent masters and the most surprising colourists of the 18th century, and even of the whole French school.

abstention, and the two men made friends without bloodshed. It is this final act of the popular legend which is illustrated in the present picture: Giovanni Gualberto seems to introduce his kneeling enemy to the bowing crucifix. Contrary to the common version of the legend, the painter has given the enemy weapons, which he has laid down at his side when kneeling in prayer. Giovanni Gualberto stands erect with his helmeted head surrounded by a halo as the outer token of his truly conciliatory and saintly spirit.

The picture is a most characteristic work by the Florentine master, Lorenzo di Niccolò, as may be easily ascertained through a comparison with the painter's two signed altarpieces in San Gimignano [PLATE II, A] and in San Domenico at Cortona. The types of the figures, their large and prominent hands, the mode of modelling the bodies (as if they were turned in a lathe), and the rather angular drawing, besides other mannerisms, may be quoted as formal proofs on behalf of the attribution. The pure and bright colours are also characteristic of the master, though it should be admitted that there are few paintings by Lorenzo as well preserved as the present one. It shows the painter from his most successful side as an artist, concentrating all his efforts on the purely decorative pattern, with little concern for naturalistic descriptions and not distracted by any attempts to follow more modern Quattrocento ideals. Most likely it was painted before these new currents had materialized in artistic form, viz., before the end of the first decade of the 15th century.

We do not know the exact year of Lorenzo di Niccolò's birth, but it can hardly be put much later than about 1374, because in 1392 he is



S. Giovanni Gualberto and his enemy before the crucifix in S. Miniato.
By Lorenzo di Niccolò. 58" x 28". (Mr. Raymond Wyer)



B Left wing of an altarpiece by Lorenzo
di Niccolò. (Mr. F. Mason Perkins)



I S. Bartholomeo enthroned and four scenes from his legend. By Lorenzo di Niccolò,
(Palazzo Communale, San Gimignano)

Plate II. Lorenzo di Niccolò.

engaged, together with his father, Niccolò di Pietro Gerini, to paint some frescoes in San Francesco at Pisa. He seems also to have assisted Niccolò di Pietro in some of the works executed about the same time for Michele Datini at Prato¹. In 1400 Lorenzo is mentioned at the side of Spinello Aretino and Niccolò di Pietro in documents referring to the altarpiece of Sta Felicità, representing the Coronation of the Virgin and four saints, which is now in the Academy at Florence². Two years later, on January 25th, 1402, he received the commission for a large altarpiece for San Marco in Florence. The picture, which represents the Coronation of the Virgin between a great number of saints and some legendary subjects in the predella, is no more in its original place on the main altar in San Marco. It was removed in 1440 by the order of Cosimo and Lorenzo de Medici to San Domenico at Cortona and its place filled by one of Fra Angelico's finest altarpieces.³

According to Milanesi, Lorenzo was enrolled among the Medici e Speziali 1408, the date being simply approximate, as no definite years accompany the names in the rolls of this guild. More definite is the enrolment of Lorenzo di Niccolò in the Compagnia di San Luca in the year 1410. The only further notice that we have been able to find about Lorenzo is when on October 21st, 1411, he was commissioned to paint three "storie" on the balcony of the nuns in San Pietro Maggiore in Florence (now destroyed). It may well be that he lived several years after this date, though there are neither documents nor pictures to prove any later activity.

Broadly speaking, Lorenzo remained faithful to the Trecento traditions which he had inherited from Agnolo Gaddi, Spinello Aretino, and his father, Niccolò di Pietro Gerini. Evidently he learnt the painter's craft in his father's bottega, an education which scarcely was conducive to higher artistic endeavours, Niccolò di Pietro being more of a manager of large co-operative works than a real artist. More important for Lorenzo's development as a painter was his companionship with Spinello Aretino, whose powerful manner of drawing and monumental fresco-compositions left some impression on Lorenzo's imagination, though he never attained quite the same largeness and freedom of design as Spinello. It is possible that he, towards the end of his life, also became acquainted with the softer and more fluent style of Lorenzo Monaco, although it never meant so much to him as to some weaker talents like Mariotto di Nardo or Andrea di Giusto. He remained more indepen-

dent and more truly Florentine, in a sense, than Lorenzo Monaco's closest followers.

If one compares Lorenzo di Niccolò with his contemporary Mariotto di Nardo, for instance, one is most favourably impressed by a certain quality of firmness and solidity which makes his best creations, if not great works of art, at least enjoyable products of a well-trained and careful painter. The figures are not mannikins encased in sheaths, but plastic forms in real clothes; they stand on their feet and have some ability to move and act that hardly can be said of Mariotto di Nardo's figures. In his small compositions, such as the predella pictures under the large Coronation at Cortona, Lorenzo sometimes becomes a most attractive and entertaining illustrator, and in his altarpieces he has drawn large figures of a remarkably fine silhouette. A very good example of his style in its most monumental aspect is the altarpiece representing S. Niccolò and S. Giovanni Gualberto, belonging to Mr. Mason F. Perkins, and here reproduced. [PLATE II, b]. The figures are stately and powerful, yet, at the same time, dominated by the rhythm of the long and slightly curving contours. In pictures of this type one may discern a combination of Spinello Aretino's and Lorenzo Monaco's manner; the stiff stateliness of the former has been slightly softened by the undulating linear rhythm of the latter. The same characteristic drawing may also be observed in two altarpieces belonging to the Jarves Collection in New Haven, each of them representing two saints (reproduced in Jarves-Catalogue; Nos. 27 and 28). Here the Gothic swing in the figures has been still further developed and the heads of the figures are somewhat smaller in proportion to the bodies. The colours are bright and pure, though not laid on with glazes, as in Lorenzo Monaco's works, but more opaque. Most probably these pictures were executed at the end of the first decade of the 15th century (or a little later), while the picture from Lady Bateman's collection, now belonging to Mr. Raymond Wyer, must have been painted about 1400. But as only three dated pictures by Lorenzo di Niccolò are known (all from about the same period, 1401-1402) we are hardly yet in position to draw definite lines for the successive periods in his evolution.

The above remarks may only serve to give an approximate idea of Lorenzo's position in late Florentine trecento art. For those who are interested to study the artist more closely, the following list of some of his works may be serviceable, only three or four of the paintings having been previously attributed to him by other writers. It is quite possible that some of the

¹ Cfr. Gausti, *La Cappella dei Miglioranti*.

² Cfr. Poggi, *Rivista d'Arte*. 1905.

³ Cfr. Milanesi, *Nuovi Documenti*, p. 70.

paintings included in our list were executed by Lorenzo in co-operation with other artists. Particularly in his early days he seems to have devoted much time to co-operative tasks under the leadership of his father, and it seems therefore probable that in later years also he should have associated with *compagni*.

Boston.—Museum of Fine Arts. Madonna seated on clouds; four saints standing below. Picture in poor preservation.
Cortona.—San Domenico. Main altar. The Coronation of the Virgin; ten saints on the wings. Predella with scenes from the legends of S. Marc and S. Benedict and the Adoration of the Magi. 1402.

Florence.—S. Croce. Sacristy. Madonna and ten saints. Predella with eight saints in half length. Probably late; showing some influence from Lorenz Monaco.

S. Croce. Capella Medici. The Coronation of the Virgin and ten saints. Dated 1408. Not well preserved and doubtful if by Lorenzo, to whom it is ascribed by Crowe and Cavalcasella.

San Leonardo in Arcetri. Madonna between S. Anthony, S. Leonardo, S. James and S. Lawrence.

Uffizi. Small Madonna and two saints.

Uffizi. Store room. Nr. 4,612. S. Lewis and S. Julian.

ENGLISH FURNITURE OF THE CABRIOLE PERIOD BY H. AVRAY TIPPING

VII.—CONCLUDING REMARKS.

THE word Cabriole, although convenient, is not without its faults as denoting the period of English furniture under review. It was not used contemporarily and is insufficiently comprehensive. It relates to a single member and not to the whole of any piece of furniture. It draws too large a measure of attention to the leg and so away from the all-enfolding principle and spirit of the style, which, at its best, is the apotheosis of the curved line. Rightly treated and understood it shows that line in its self-sufficiency and inclusive completeness—running from base to summit, spreading laterally and co-ordinating under its supremacy every item and corner, exhibiting a continuous, connected suavity, whether in main line or little detail, whether in ocean wave or pool ripple. Although it came at the moment when baroque exuberance was assuming roccoco extravagance, it was, while refusing the straight line, a reserved style, and only when sumptuousness or eccentricity was demanded did exuberance confuse its line, and extravagance load its ornament. Certainly it did not depend on such elaborations for success, and often they marred rather than heightened the effect. Simple pieces, devoid of carved enrichments, such as the Queen Anne chair on PLATE IV, or the George II. urn stand on PLATE XIX, are satisfying, distinguished, aristocratic. Fine material, masterly design, consummate workmanship could produce blue-blooded gentility, unquestioned and self-

Ibidem. Nrs. 4,669 and 4,670. S. Nicholas and S. Bartholomew.

Herbert Horne coll. Small Madonna and saints.
S. Gimignano.—Palazzo Comunale. S. Bartholomew enthroned and four scenes from his legend. Various saints on the pilasters. 1401. [PLATE II, A].

Lastra a Signa.—Mr. Mason Perkins. Two saints. Left wing of a large triptych.

Munich.—Ex-collection Jaques Rosenthal. Madonna and four saints. Large triptych.

New Haven, Conn..—Jarves collection. Nr. 26. Madonna, saints and Crucifixion; at the top of the wings is represented the Annunciation.

Ibidem. Nrs. 27 & 28. Two wings of an altar-piece. S. Augustine and S. Lucia, S. Dominic and S. Agnes.

Oxford.—Christ Church Library. Nr 19. Madonna seated on a cushion.

Pescia.—Museo Civico. Nr. 8. Small Madonna.

Pisa.—Museo Civico. S. John the Baptist, S. James and S. Anthony. Right wing of a triptych.

Teranzano.—San. Martino. Madonna between S. Nicholas and S. Laurence. Half lengths. Dated 1402. Two more saints belonging to the same picture hang separately in the same church.

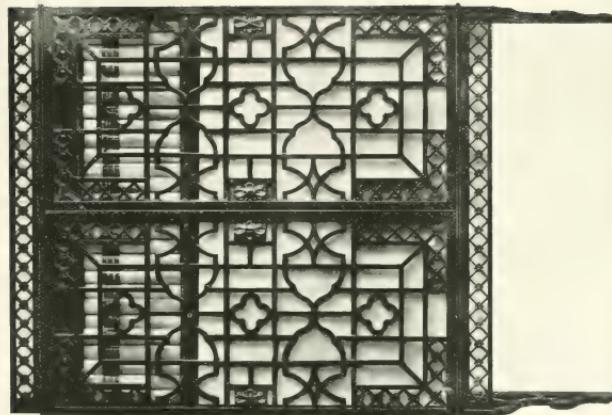
Worcester, Mass.—Mr. Raymond Wyer. S. Giovanni Gualberto and his enemy before the Crucifix in San Miniato.

evident, without the trappings of regal costuming or the splendour of pompous circumstance. Simplicity without commonness, dignity without display, are the characteristics of a great deal of the output of our 18th century cabinet makers. But with this intelligent capacity for effective reticence there struggled a desire to worship alien gods, a striving after the new, the varied, the unexpected. Guided by the master hand these elements might be subordinated to useful service, but allowed to dominate by the weaker brethren they could only produce anarchy and disorderliness in the realm of decoration.

Efforts to get variety and originality into the somewhat austere and limited framework of Vitruvian rule and Palladian precept had produced the baroque style in Italy as early as the 16th century. A rich realism, an importunate vivacity of movement in human and other forms, a sheer cleverness trampling over structural reasonableness had been among its elements. These had grown stronger in the 17th century and had invaded all Europe, although exercising limited power over the earlier exponents of the late Renaissance style in England, where, as we have just seen, a large measure of sobriety prevailed in the sphere of decoration and furniture in the 18th century. Yet, at that time, joy in excess, in invention, had called to its aid the distant both in time and space. The archaeology and the romance of mediævalism began to have their votaries and the "Gothick Taste" crept in. The imports of the East India Companies were making known



I. Mahogany bookcase, composed of centre and wings. The frames and friezes influenced by Gothic and Chinese tastes. The cresting a roccoco arrangement of C scrolls and foliages. Total height 9' 2 $\frac{1}{2}$, including the 16" of the cornicing. Width of centre 4' 10 $\frac{1}{2}$, of each wing 4' 4 $\frac{1}{2}$, total 9' 6 $\frac{1}{2}$. c. 1755.



R. Hanging china cabinet, mahogany. The doors and rails open framework in the Chinese manner. The sides with Chinese feet carved on the solid. Total height 5', width 2'. c. 1750.



C Case on stand containing an Italian cabinet. Mahogany, the case enriched with Chinese lattice, the rail of the stand with a Gothic tracery carved on the solid. The legs of cabriole form with French feet and acanthus scroll feet. The cabinet of wood with gilt design on dark green background, framing marble panels. The frieze and columns also of marble, the capitals wood gilt. Total height 11' 8", of the case 4' 7", width 4' 8 $\frac{1}{2}$ ", c. 1745.



D Candle lantern, one of a pair. Mahogany. Composed of curves and C scrolls with acanthus ornament. Height 34". c. 1750.

Oriental wares and customs and the Chinese manner became fashionable. In its "gay and tortuous forms"¹ the votaries of the combination of realism with movement could revel. Indeed, in some of their designs they appear drunk with it. It was towards the close of the Cabriole period that cabinet makers took to publishing books of designs, and as they could engrave even wilder conceptions than they could produce, these books show us not so much their actual output as their unrealised aspirations. In the publications of Edwards and Darley, of Mayhew and Ince, of Lock, of Johnson, and even of Chippendale, we find whole congregations of C Scrolls intent on a joy day. In company with Chinamen and dragons, of birds and beasts, they wriggle, scamper or sit about rocks and cascades, trees and pagodas, seeking release from encompassing swags and wreaths of fruit and flower, leaf and shell. Looking glasses and china shelves were the chosen fields for these tangled crops, but side tables came near, while chairs and cabinets were apt to have their pagodas and bells, their rails and frets, their own ample measure of the "tortuous".

The "Gothick Taste", if less riotous in its manifestations, was capable of being more obtrusive, as its forms were more definite and at the same time more antagonistic to the classic style which still ruled in structure and general design. There was not at this period any attempt, scarce indeed any dawning desire, to supersede the style which Inigo Jones had brought from Italy by the Gothic or the Egyptian, the Arabic or the Chinese, in severality or in common. They were trifles for the curious, playthings for a slightly *blasé*, but quite active-minded society, and were used merely as a *sauce piquante* to the solid joint of which it was tiring. Sanderson Miller would erect sham castles and ruined abbeys in his friends' parks, but when they asked him for a serious house, as Lyttleton did at Hagley,² he designed it rigidly within the style which we call Georgian. Yet, just as the subsidiary architectural effects in park and garden might be touched with the exotic "whim-wams"—as Gray called them³—so could these be called in to deck interior furniture and decorations. "They might, without discordancy, provide the tracery of a bookcase or enrich the mouldings of a Chippendale table".⁴ Where the cabinet maker used the innovations with discretion and taste they gave an agreeable and justifiable fancifulness to his productions.

¹ Geoffrey Scott. *The Architecture of Humanism*. P. 43.
² An 18th Century Correspondence. Dickins & Stanton
P. 287.

³ *The Architecture of Humanism*. P. 46.
⁴ Letters of Thomas Gray; ed. Tovey. Vol. I. No. cxiv.

It is such pieces as these, and not the eccentricities of the age, that Mr. Percival Griffiths has collected to represent this phase of the Cabriole style. The bookcase now illustrated [PLATE XX, A] is in strong contrast to the bureau with top, previously described.⁵ That has a full architectural character in the classic manner of its age, whereas the bookcase has drawn its decorative motifs from various anti-classic sources. The tracery of its glazed doors is Gothic, the fretting of its friezes is semi-Chinese. Its cresting is mainly composed of rocco scrolls, which carry out the Cabriole spirit of the curve as does the waved front of the lower doors. The structure is dignified, serious and within architectural rule, without having architectural feature. The same may be said of the hanging bookshelf [PLATE XX, B], a representative specimen of the temperate use of the Chinese fret. Such fret used as the enrichment of a solid surface we again find in the little case or cupboard that encloses an Italian cabinet [PLATE XXI, C], whereas the frieze of the stand is gothic and the Cabriole legs have the acanthus scroll derived from Italy. That also is the basis of the enrichment of the candle lantern [PLATE XXI, D], which is a choice and admirable example of what has been laid down as the basic principle of the Cabriole style—the apotheosis of the curved line. The design is so well thought out, the capacity of the curve to run amuck, to stray beyond due decorative bounds, is so well checked and disciplined, that the geometric and structural sense is fully satisfied without recourse to a single straight line except the very inconspicuous one at the base. The lantern is one of a pair that was in the collection of the Hon. F. S. O'Grady, of Duffield Park, Derby, which came under Christie's hammer in April, 1912, when these pieces were catalogued as:—"A pair of Chippendale Mahogany Lanterns with glass fronts and sides and looking glass backs; the frameworks carved with foliage and fluting and supported beneath by four carved scrolls: 34 ins. high: from Coventry House, London".

The sensuous libertinage of form and decoration that was reached by the rocco extremists led to a reaction. Recourse was again had to the classic past by the reformers, and direct reference to ancient Greece itself was the chief source of inspiration. Hence the style called Louis XVI in France, and which in England is bound up with the names of Robert Adam, as an architect, and of Sheraton, as a furniture designer. The straight line again prevailed, but with an added fineness and reserve. It stood for intellectual elegance tinged with puritanism.

⁵ *Burl. Mag.* July, 1918, p. 19

ANCIENT WALL-PAINTINGS IN THE CHARTERHOUSE, COVENTRY

BY PIERRE TURPIN

II—POST-REFORMATION DECORATIVE PANEL IN BLACK AND WHITE

HE post-Reformation alterations to the Guest Hall, including the covering of the ceiling and floor, have been noticed, but I must here call attention again to those which particularly concern the later paintings. Though the wall decorated with the Crucifixion was otherwise completely panelled in oak, a rectangular space was left bare above the door. The stones were plastered and the armorial bearings of the family of Clinton¹ were painted upon it in white on a black ground. A new partition was also erected across the room, which was also plastered and painted in the same style. This partition is here reproduced in its entirety [PLATE], with the exception of a still later door, now in a passage, but no doubt in the earlier alteration corresponding with the one intruded into the scene of the Crucifixion.

All the doors and wainscot were very likely painted with the quain ornaments, "posies", and devices "bothe Latten and Englische"² frequent in those times, or, in order to correspond with the effect of the panels in black and white, were treated in some dark or bright colour³.

From the reproduction we can easily imagine the design of the whole wall, eliminating the present modern door (here cut out of the plate) which spoils the effect. The vertical panel with the warrior is, abnormally enough, out of the centre, but such an arrangement was then not so extraordinary as it appears nowadays. Very often the rooms were decorated with tapestry or painted cloth; those hangings, not made for the place, sometimes covered the walls in a very arbitrary way, the central subject, for instance, being on a wall, the borders on the adjoining ones.

¹ Quarterly of Clinton and Say; within the garter; supporters two greyhounds collared and lined gules; for Edward Lord Clinton, K.G., 1551, High Admiral of the Fleet under Elizabeth, 1554-1558.

² From the Warden's account, S. Mary's Hall, Coventry, 1582. "Given to Mr. Holland for devising all the verses in the Hall, bothe latten and englische x S."

³ It was so done, anyway, at Wimbledon House, built in 1588 by Sir Thomas Cecil, where "the oake waynscott was varnished with green and spotted with starrs of gould" in the stone gallery, "adorned with starrs and cross pattees of gould" in the parlour—from a survey (1640) reproduced in J. H. Clarke's *Domestic Architecture of the Reigns of Elizabeth and James I*, 1833. This may be added to the examples quoted by H. Clifford Smith (*Burlington Magazine*, xxxi, p. 234).



The work shows considerable variety of styles, and it might be inferred that the painting was executed, not only by different hands, which was not at all unusual, but even during different periods of time. A closer examination proves that the whole was undoubtedly made at one time without any later change or repair. It certainly dates from the end of the 16th century, when the alterations of the building took place⁴; we have the evidence of the shield over the warrior, which is the coat of arms of a certain Sampson Baker, who owned the property during the second half of Elizabeth's reign⁵; we do not know the date with more precision. The name of the owner appears in connection with Lord Clinton's, in a deed relating to the purchase of a piece of land in Little Packington⁶, but the reason why the shield of the High Admiral appears in this painting is unknown. We shall see later on that the best part of the present work, including the panel with the Clinton shield, seems to have been borrowed from some earlier work, possibly ordered by Clinton himself. A patron of foreign decorative artists, as is well known, he was not only responsible for the "goodly banqueting hall", erected for Queen Elizabeth in 1559, but also for an important painted gallery, the work of his ordinary artist, Lucas d'Heere, quoted and highly praised by Van Mander⁷.

In fact, as regards craftsmanship, the contrast is so striking between the coat of arms of Clinton and the shield of Baker, that the latter might be considered a later alteration if we had not evidence that both were painted together. The same inequality exists between the upper and the lower parts in the big panel. If we trace a line passing horizontally across, a little above the standing winged figure, we shall notice that it divides the whole work into two parts, quite different in style from one another. The line of demarcation follows exactly the base of the architectural motif above the warrior; it cuts in two the vertical "candelabro" with a religious inscription without any interest. The whole above the line might be con-

⁴ According to Thomas Sharp, the antiquarian.

⁵ Visitation of Warwickshire, Harl. MSS. 6050. The arms of Baker are azure, a fess or between three swans' heads erased of the same ducally gorged or charged with as many cinquefoils gules—Crest an arm embowed, habited with green leaves, in the hand proper a swan's head erased or.

⁶ Communicated by Miss M. Dorner Harris—from Whyte's *Warwickshire*.

⁷ Mr. Lionel Cust has told in the *Magazine of Art* for August 1891 the whole story.



Ancient wall-paintings in the Charterhouse, Coventry. Part of a 16th century painting. (Col. F. W. Wyley).

sidered as forming originally an ensemble intended for the part of the wall usually left visible under the ceiling, above the wainscot, it is in short a "friese in anticke work", to use the language of the Hampton Court accounts. The second-rate artist responsible for the painting seems to have followed exactly a cartoon or a tracing from another wall-painting. As regards the lower part, the artist seems to have composed it himself, using indiscriminately designs from Italian books for the decorative detail, including the small standing figure, German ones for the warrior in armour. The Italian ornaments were at that time well known in England through the editions from Aldine in Venice. The blocks of the engravings were even used by English printers as well-known⁸.

Altogether the painting is much above the level of the other examples known in England of this black and white work. The upper part may even be said to have considerable qualities as regards drawing, and shows notably a perfect balance between the two masses of the ornament and of the background.

Far from being, like many other decorative works of the time in England, including Holbein's, more or less permeated by some curious local spirit, this frieze has really nothing English at all about it. It is not Dutch either, as nearly everything ornamental was then in England. The French manner, as shown in du Cerceau's drawings, is quite different. The Italian influence had been, as we know, small and short-lived; the work, though Italian looking, may rather be Flemish, and in fact the number of Flemish artists then in this country was as great as it had ever been during the Middle Ages.

As regards the process used by the artist, the question is as usual very difficult to answer. I am told by Colonel W. F. Wyley, the owner of the house, that no preservative process was ever applied to the wall-painting. It is, then, quite possible to study it thoroughly, as Professor A. Lawrie has done for works of art, by chemical and microscopic examination. So far the painting may be called "water-work" as in the often quoted passage from Shakespeare⁹; the effect is of a kind of fresco. But we do not know whether the painting was made immediately

after the plaster was laid out, or some days afterwards, as Didron saw it still practised by the Monks of Mount Athos, or even on a dry wall, "forthwith moistened till it was thoroughly wet" again, as indicated by Theophile¹⁰. The last process, sometimes called "fresco secco", is in this case not likely, because of the perfect solidity of the painting, which suggests something more similar to "buon fresco".

Some touch of yellow in the Clinton garter, of red ochre around the shield of Baker, have been added in tempera. This means, as the Latin expression does¹¹, a mixture of the pigments with some medium, usually glue, size, the white or yolk of an egg. It was in Theophile's time and later reserved for painting on wood or for spreading on frescoes when dry, the special colours which the chemical effect of lime and lime-water alter, such as blue, or orpiment: "lazur" and "auri pigmentum". Both are indicated in Theophile's work and both were used with tempera in the Crucifixion wall, given in a preceding number. But the blue has there nearly disappeared because the process of tempera is a very poor one if compared with the painting in the wet "sull'umido" or "fresco" which may really be called, as mosaic sometimes was, "a painting for eternity".

The English language has long kept, and, in popular parlance, still keeps the expression "fresco" to denote wall-painting—1688, Holme, R. Armoury, iii, 147. "Frescoe or wall-painting, some call it sealing". This seems absurd, but is in perfect agreement with the facts. Later on the word *distemper* became generally used for wall-paintings; we find it early in Pepys' Diary. He says he "had his picture of Greenwich finished in this manner of distemper, which makes the figures not so pleasant as in oyle"; also in Peacham's "Complete Gentleman", where the technical process is described: "He wroughte in distemper . . . or wet with size six histories of patient Job".

It may be added that the later example in the V. and A. Museum coming from Stodmarsh seems to be completely made in distemper; it is altogether different from the Coventry panel¹².

⁸ *Divers armarum armorum schedula*, i, cap. xv.

¹¹ See Du Cange at "temperare", also Theophile, loc. cit.
"lazur cum ovi medio temperatus", i, cap. xv.

¹² This painting, like the other one, is studied in Miss Mary Dormer Harris's contributions to the *Coventry Herald*. See also for what regards the Coventry Charter House an article by W. G. Fretton in the *Transactions of the Birmingham and Midland Institute*, 1874.

MODERN ART AT THE VICTORIA ART GALLERY, BATH

BY W. G. CONSTABLE

HIIS exhibition of modern pictures, the property of Miss Davies, is an event of some importance; not only because it includes work by such painters as Cézanne, Daumier, Gauguin, Renoir, Manet and Monet, but because of the example it affords to public galleries throughout Great Britain. Outside of London, the public have little or no opportunity of understanding the true character of modern art, which is usually represented by some acquisition of the Chantrey Trustees, or even of seeing tolerable works by the old masters. It is unreasonable to expect the ordinary provincial town to possess permanent collections of striking merit. But by means of loan exhibitions such as the one at Bath, it would be easy to show, not only representative work by painters of the past, but typical and important examples of contemporary painting; and thereby to make it known that modern art does not centre entirely in Burlington House. Of course, there are the difficulties which arise from ignorance, prejudice, and finance. But it is not a question of doing anything new. The desirability of stimulating appreciation and understanding of art is admitted; and therefore it is only a matter of putting theory into practice, and of using existing resources to the best advantage. In the past, the co-operation of private collectors and of artists has been readily secured; all that is wanted is enterprise and knowledge on the part of public authorities. It may be said that there is no demand for anything more than is done at present, though the present exhibition, and the remarkable series organised some years ago at the Whitechapel Art Gallery, indicate the contrary. But in any case, until the public are interested there is not likely to be a demand for improvement; and the best way to interest people is to put interesting pictures on view. Such a policy, quite apart from its direct effect upon the aesthetic perceptions of the community, would have powerful influence through the medium of applied art. Design to-day in Great Britain is in a lamentable state, and until it regains its lost traditions and recovers some *élan vital*, there is little hope of a renaissance. A powerful means to these ends is contact with the best art, especially modern art, which is more directly a function of modern life than the art of the past can ever be, and is therefore more likely to awaken response from its contemporaries.

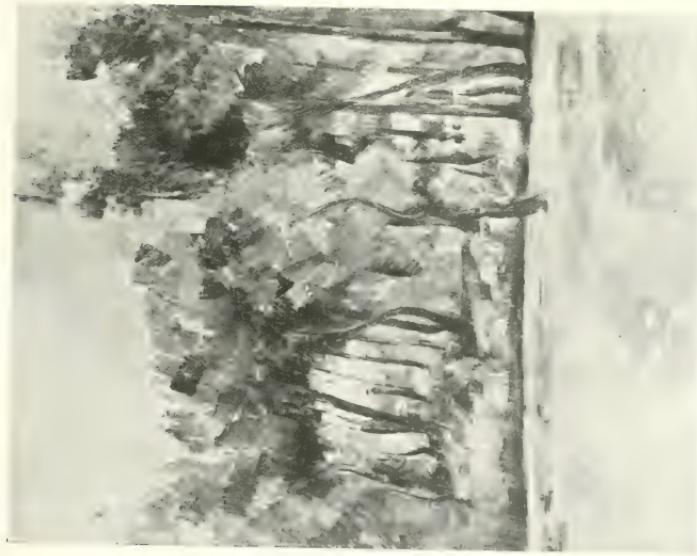
The present exhibition illustrates in an interesting way the aims and methods of the more important painting of the last fifty years. The

initiative and driving force has throughout come from France; partly from the Impressionists, whose aims and methods are tolerably well understood in this country, partly from a more important group (sometimes, though misleadingly, called Post-Impressionist) of which the significance is not yet properly appreciated. The aim of the Impressionists and their followers is to reproduce external form by representing the play of light round an object; to paint, not the object itself, but its atmospheric *milieu*. Aim dictates method, which is the familiar one of putting touches of unmixed colour in juxtaposition, in order to gain luminosity and vibrancy. The result may on occasion be charming; but it has little to do with aesthetics and is really the child of nineteenth century enthusiasm for scientific discovery. It merely achieves an analysis of what is seen, and its synthetic or creative value is small. Manet's *Le Lapin*, painted in his later manner, illustrates the Impressionist creed admirably: it is a clever exposition of surface appearance—that is all. The Monet *Symphonie en gris et noir* displays similar characteristics.

It is a relief to turn to the work of the other group of painters. To them, external appearance is but a cloak for essential reality or underlying structure. It is this they try to see, understand, and to express. In a sense, they create reality, in that they find, isolate and portray three dimensional form without calling literary or other associations to their aid. Here again aim determines method, which is based less on purely technical considerations, than upon the selection and arrangement of mass, line and colour: the handling of paint is subordinated to and varies with the desire to give plastic quality, and to express essential characteristics and a conception of reality. Clearly, work of this kind is in the great artistic tradition. Its purposes are those of the greatest art of the past; but with a greater heritage it may hope more nearly to achieve them. The Cézanne reproduced in PLATE I, is classical in the masterly arrangement of planes, lines and masses, to give balance, rhythm and three dimensional feeling. The eye is carried by the line of trees in the foreground up to and along the edge of the near hillside, whence it is taken over the middle distance to the foot of the distant hills, whose base line and contour echo and emphasize the forms already traversed. At the same time, colour and the distribution of such objects as the building and tree in the foreground mark and distinguish



B Passage, R. Paul Cezanne (Miss Hayes)



I Passage, R. Paul Cezanne (Miss Hayes)



C. *Jeune homme et jeune fille.* By Auguste Renoir (Miss Davies)



D. *Le dejeuner.* By Honore Daumier (Miss Davies)

the planes, and give the whole picture a solid and tactile quality. Another Cézanne [PLATE I, A] is simpler in construction and handling, but is notable for its satisfying spacing and arrangement. These are mainly determined by the skilful way in which the isolated tree is placed, to break the horizontal base line of the farther group. A Renoir [PLATE II, c], *Jeune homme et jeune fille*, shows the same solid handling, and presents a solution of the difficult technical problem of grouping two figures so as to preserve unity, by the skilful arrangement of the lines of the arms and shoulders. Conventional in arrangement, it is a typical though not very interesting example of the painter's work. One of the most important pictures in the exhibition is undoubtedly the Daumier *Déjeuner* [PLATE II, d], of which another version is in a private collection in France. The dominant characteristic is the intense reality and vitality of the figures, comparable to that achieved in the best

work of Brouwer. Each figure is strongly individual, but the three form one central mass bound together by the lines of the shoulders, the edge of the table, and the back of the chair. Opposed to the flowing, dynamic lines of this mass, full of pulsating and plastic quality, are the vertical lines of the building and table giving stability to the whole.

It is such pictures as these which emphasize the lesson taught by many recent exhibitions in London: that in this country we have to regain the sense of a tradition which the French have never lost. Merely to imitate the work of the past is foolish; to disregard it is worse. But to use it wisely, as the best minds of each generation have used the work of their predecessors, means that the discoveries and conquests of the past become the stepping stones to advance and inspiration founded on modern experience, and give dignity, singlemindedness and impersonality to artistic effort.

GUARDI'S PICTURES OF THE PAPAL BENEDICTION IN VENICE, (1782)

BY GEORGE A. SIMONSON

THE presence in the Burlington Fine Arts Club Winter Exhibition of Guardi's attractive and spirited painting showing Pope Pius VI blessing the Venetians from the Loggia in front of the Scuola di S. Marco, which belongs to Mr. Walter Burns, is an inducement to discuss its relation to the other versions from the master's brush of the same thrilling scene and to attempt to answer the question, which of them was the original composition. A visit of a Pope to Venice was a rare event in its history, and it is no wonder that Guardi seized this unique opportunity with avidity to immortalise on canvas the leading incidents, to which that of Pius VI gave rise, especially as the artist had the good fortune of having a patron, namely, Pietro Edwards, well known in Venice at the time as a picture-restorer, who gave him the commission to commemorate in a cyclus of four paintings the ceremonies instituted in the lagoon-city in honour of the august guest. The *Papal Benediction* was evidently the theme with which Guardi made the greatest mark. It appears to be the only picture of the series which he was called upon to multiply.

There are altogether four versions of the *Papal Benediction*, having each the same setting and with practically the same detail of composition, but differing in size, colouring

and illumination. Two of them are in England and two in Germany. The finest are in the former country. There is in the first place the version at Oxford (Ashmolean Museum), which was reproduced in a back number of the *Burlington Magazine* (vol. xxii, page 4), and in the second, Mr. Walter Burns' beautiful picture. The German examples are divided between the Dresden and the Stuttgart Galleries. That in the former at one time belonged to Mr. George Salting and was exhibited in London at the Old Venetian Masters Exhibition in 1894-5. There is ground for doubting the authenticity of this work. Of the *Papal Benediction* in the latter gallery (Stuttgart) an illustration is inserted in the writer's monograph on Guardi (page 4).

Even if these four versions were seen by the student under the most favourable circumstances, hanging side by side, it would probably be difficult to decide, upon internal evidence of handling only, which was the first fruit of Guardi's brush. To unravel this Gordian knot, a piece of external evidence must be adduced.

When several pictures form a series together, they are, as a rule, of about the same size, and in default of safer criteria, size may help, where replicas or copies, as the case may be, have been made of a particular picture, to determine which are the original pictures of the series.

Applying the test of size to the examination of the question as to which were the pictures illustrative of Pius VI's visit to Venice which Guardi painted in the first instance for his *cyclus*, it will be obvious from measurement that the Oxford picture was one of the series¹. For its size (it is appreciably larger than any one of the other three versions of the *Papal Benediction*) corresponds to the size of what we know to have been its companion pictures, namely :—

1. The painting in the Mond collection (from the Cavendish-Bentinck collection) showing Pius VI receiving in audience the Doge and the Signoria of Venice in the Great Hall of the Convent of SS. Giovanni e Paolo, 27 by 31 in.

2. The painting until recently belonging to the Groult family in Paris (also from the Cavendish-Bentinck collection) representing His Holiness attending in person the solemn *Te Deum* sung in the Church of SS. Giovanni e Paolo. 26*½* by 31*½* in.²

There was a further painting of this series in which Guardi depicted the arrival of Pius VI and his meeting with the Doge and the Signoria of Venice at the island of S. Giorgio in Alga, which is lost.

The visit of Pius VI to Venice in 1782 inspired Guardi's pen as well as his brush. He made careful black and white studies *in situ* of the actual scenes of the ceremonies which he painted. One topographical drawing of the Square of SS. Giovanni e Paolo with the tribune erected in front of the Scuola di S. Marco but unenlivened by figures was for-

¹ The Oxford picture measures 24*½* by 31 in.

Mr. Burns' picture measures 20 by 26*½* in.
The Stuttgart picture measures 20*½* by 27*½* in.
The Dresden picture measures 20 by 27 in.

² This painting passed into the possession of the late M. Camille Groult as a result of an exchange of pictures with Henri Rochefort who acquired it at Christie's at the dispersal of the Cavendish-Bentinck collection.

merly in the Von Lanna collection, another belonged to the collection of Edward Habich of Cassel. In conclusion, it may be mentioned that a fairly large study in ink and wash by Guardi is to be found in the portfolios of the now closed Department of Engraving at the Victoria and Albert Museum, showing the interior of the Church of SS. Giovanni e Paolo, seen in perspective with the richly ornamented stands erected in it for the *Te Deum* held in that church in honour of His Holiness Pope Pius VI. The drawing is of exceptional interest, as it bears an inscription, presumably in Guardi's own handwriting, to the following effect :—" Interno della Chiesa di SS. Gio. e Paolo e sue figure ("figure" means in this context structures) che dimostrano la fonzione che anno (sic) fatto nel Pontificale del Papa Pio VI l'anno 1782 a Venezia".

As the question of the size of Guardi's pictures commemorative of the Papal visit is under discussion, it may be mentioned in conclusion that their exact size is stipulated in the very first clause of the artist's agreement with Edwards, part of which has unfortunately been cut away in the original extant document. The late Mr. Herbert P. Horne however has skilfully emended the mutilated passage, and the writer ventures to transcribe it. The words in square brackets [] are Mr. Horne's attempt to supply what has been cut away in the document :—

"[Io sottoscritto Francesco Guardi ho promesso al Sig[r]. Pietro Edwards di eseguire] sarà possibile numero [quattro quadri di pittura che precisamente [saranno dell' altezza di quarte con] tro l'estensione di quarte sette circa ne' quali quattro quadri dovranno essere rappresentate quattro funzioni relative allo dimora di S. Santita Pio VI in questa Dominante."

"Quarte" and "Quarte sette circa" represent respectively the stipulated height and breadth of the pictures.

A MONTHLY CHRONICLE

THE IMPERIAL WAR MUSEUM—EXHIBITION OF WAR PAINTINGS AND OTHER RECORDS.—Whatever its effect on the public, the Imperial War Museum Exhibition should be particularly interesting to artists. The Royal Academy Galleries reveal unsuspected weaknesses in the work of many who are not often seen in so large a space, or who are deprived under the prevailing group system of the advantage given by liberal comparison with other schools. Painters, too, of conventional pseudo-romantic war pictures, who have made the Hindenburg Line of the

Academy their chief defence, now find their trenches occupied with more credit by their opponents. Most of the pictures here are free from bombast or false sentiment. It is true that meretricious brilliance is often used to disguise vacuity, but there is a prevalent air of honest observation, and as many examples as might reasonably be expected of real emotion appropriately expressed. The general level of excellence in the principal rooms is high, and if there are no really great pictures there are a number of glorious failures. Of the Academ-

micians and Associates, Mr. Clausen holds his own well. Mr. Sargent's vast canvas has the masterful assurance of a great technician, but is not satisfactory either as a decoration or as a dramatic conception. The difficulties of the space to be filled have not been fully overcome. I am disposed to think that if the picture were cut in half, and the right-hand part (proportionately reduced at top and bottom), retained, the dramatic purpose would be more forcibly presented. Mr. Sims and Mr. Cameron successfully assert themselves in mixed company, unlike Mr. Stanhope Forbes, who fades into insignificance. Of another order, Mr. Steer's large landscape has a fullness and a satisfying atmospheric envelopment which distinguish it from every other painting in the exhibition. The importance of the *Dressing Station* by Professor Tonks will only momentarily be lessened by its more strident neighbours: it has all of this artist's precision and delicacy of draughtsmanship, with an unusually intense and penetrating interest in humanity. He has something of the mental attitude of Degas; but would not Degas have organised these groups and their surroundings more powerfully, with greater mastery over the "marriage and adultery" of colours? The special character of Professor Tonks' work is concentrated in the admirable pastel *Saline Injection*. Another distinguished draughtsman, Mr. Henry Lamb, has produced a work unsatisfactory as a whole, but extremely interesting. As with Pisanello's *St. Eustace*, one may wander all over it making fresh discoveries, a pastime not without charm where the painter's observation is so subtle. I question whether the treatment of the smoke cloud is as subtle as the rest. It resembles here those occasional circumscribed gaps in Japanese prints which one interprets as sky. Mr. Stanley Spencer has an uncommon personal vision and a colour sense which is sometimes beautiful. His picture, one of the best in the exhibition, seems to be the result of inconsistent instincts, which lead him sometimes to the development of ingenious flat pattern, sometimes to three-dimensional construction. This inconsistency recurs in Mr. Gilbert Spencer's work, complicated by a mixture of distortion and painstaking literal truth. Nevertheless, these two artists have rich potentialities, as a visit to the New English Art Club will show. There is far more self-consciousness about Mr. Roberts, who exercises his great talents with bravado in his "jazz" picture, but with greater significance, perhaps, in some of his drawings. In the *Shell Dump* a congestion of (to me) meaningless pockers, reduces the whole surface to a sort of energetic textile pattern; very different from the lucidity and

space feeling of Mr. Wyndham Lewis's *Battery Shelled*. Mr. Paul Nash's *Menin Road*—a great advance from his earliest oil-paintings, though possibly a trace of the water-colour method persists in it—is in his best manner, and effectively summarises a definite impression of some aspects of the war. Here one may note an opinion, casually collected, that Mr. Ian Strang's drawing of the same place, more literal but by no means dull, "brings it 'ome" to those with bitter experience of this piece of country. Mr. John Nash, too, has one of his best landscapes and a picture, *Over the Top*, which (if the word is not too misplaced) is positively witty in its convincing rendering of laborious impeded movement. The mechanism of a good design is better concealed in this picture than in the robustly capable *Heavy Artillery* of Mr. Colin Gill, whose solid virtues are seen at their best in the portrait of *Captain Jacka, V.C.* A complete appreciation of the rest of the exhibits is impossible, but reference must be made to the work of Mr. Eric Kennington, Mr. Rothenstein, Mr. C. J. Holmes, Mr. Meninsky, Mr. Walter Bayes, Mr. Rushbury, Mr. H. S. Williamson, Mr. Darsey Japp (who approaches the grand manner, but has spoilt a fine picture by apparently leaving off in the middle), Mr. Elliott Seabrooke, and Miss Dorothy Coke. The enormous output of Mr. Muirhead Bone and Mr. Francis Dodd forms a kind of backbone to the exhibition, whose importance may be realised by imagining such a series of works, with draughtsmanship and documentary value evenly balanced, descending to us from the campaigns, say, of Leipzig to Waterloo. Mr. Dodd's *Interrogation* is illustration of the highest order, thoroughly consistent in intention and execution. Sir William Orpen's works, and the best of Mr. Nevinson's, have been seen and noticed before; the busts of Mr. Epstein and M. Mestrovic have also been previously exhibited. The reliefs by Messrs. Ledward and Jagger do not quite achieve a true monumental quality. X.

THOMAS BOYNTON.—A very remarkable personality has gone from the collecting world by the death of Mr. Thomas Boynton, F.S.A., of Bridlington. For more than thirty years he has been known as one of the most assiduous buyers in the North of England, combining with an untiring energy the soundest of judgment. His collections were chiefly of English origin, furniture, porcelain and pottery, with occasional purchases of silver plate. Such persistency and knowledge would have raised any man out of the common run of collectors; but that Mr. Boynton's personality was in itself beyond the ordinary is further shown in the fact

that until the year 1887 he was a farmer at Ulrove, where about 1880 he discovered the existence of a lake dwelling of the Bronze Age. This he explored almost entirely at his own expense. By his will he has left certain pieces of the English pottery to the British Museum, and this clause in the will has been very liberally interpreted by the executor and residuary legatee.

A CORRECTION.—Owing to delays in the Swedish mails the proofs of the second issue of the article “A Great Contemporary of Giotto,” published in January, did not reach Dr. Sirén

LETTERS

MILANESE ARMOURERS' MARKS

SIR,—I have been much interested by Mr. Camp's excellent article on “Some Milanese Helmets in the Wallace Collection” in the November number of *The Burlington*. With respect to the Missaglias, when the Dictionary of Armourers and Weaponmakers, upon which I have been working for many years, appears, it will contain an extensive notice of them and their activity in the production of armour, together with a genealogical tree of the family, as far as my present knowledge enables me to draw it up.

As to the four members of the family mentioned by Mr. Camp, I think that in all probability Petrolo died in 1428. I may also say that as yet we have no positive proof that Petrolo was an armourer, for the letters on the stone columns in the Missaglia workshops, which also are often repeated as a Missaglia mark on armour, read by Dr. Casati, and after him by Wendelin Böhheim as M.P. must certainly be read M.Y. Gelli and Moretti rightly read it so. Although the presence of a Y is unusual in Italian, that letter never having been admitted into the Tuscan alphabet, its use is not infrequent in Lombard documents of the 15th century. We find, for instance, *doy* for two, *maneriey* for manner, *payrum* for a pair, *Ayroldo* for Airoaldo, *Petrolyse* for Pierluigi, etc. I have notices of Tommaso in the years 1415, 30, 33, 36, 38, 39, 43, 50, 51, 52, and in 1453 he is described as deceased. Antonio was probably born about 1416-17, for his father was married in 1415. I can trace him and his work in 1441, 47, 50, 55, 56, 60, 62, 63, 64, 65, 66, 68, 71, 73, 75, 77, 78, 88, 89, 92, 95, and in 1496 he is mentioned as deceased. As for Cristoforo, he may have been alive and in Milan as late as 1492, if Gelli's ingenious suggestion that Samaliis, an exact anagram of Missaglia, stands for that name is correct, which seems to me probable. Looking

in time to be returned before the article was printed. The titles of the plates should be corrected as follows:

PLATE VI. A.—*Madonna*. By the S. Cecilia-master. (Herbert P. Horne Collection, Florence).

B.—*Madonna*. By the S. Cecilia-master. (Musée des Beaux Arts, Budapest).

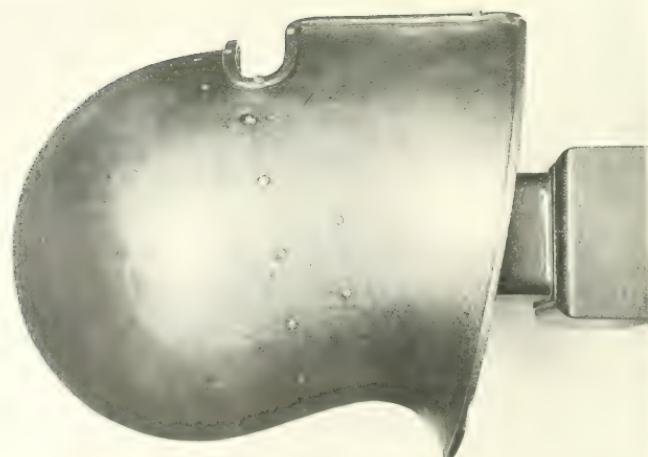
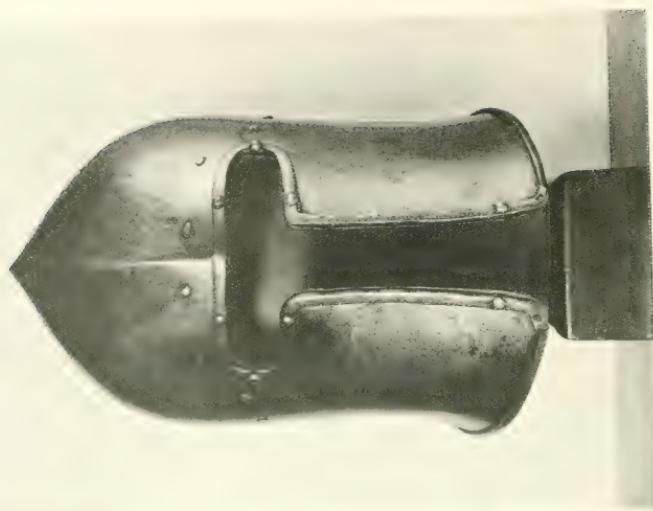
PLATE VII. C.—Detail from *S. Francis resuscitating a woman*. By the S. Cecilia-master. (Ch. S. Francesco, Assisi).

D.—*S. Francis honoured by a citizen of Assisi*. By the S. Cecilia-master. (Ch. S. Francesco, Assisi).

at my friend Bashford Dean's chronological diagram of helmets, I think that he merely places the Corinthian form in the same group as the T faced one, but my own impression would be, that if not contemporaneous, which is quite possible, the Corinthian form was rather the earlier, for the Chalcis example appears somewhat primitive. Unfortunately I cannot recall any example of the Corinthian helmet in painting or in sculpture. It may be of interest to you to have photographs of a fine example of the T faced salade in my possession. [PLATE].

It came from an armoury existing in an old villa near Padua. At the stamp of Republic (the Mark) in front consider it to work. The arms on it are very clear, but are not known Missaglia ones. They consist of what might be a cow's or ox's head, but which I now think is more probably that of a goat or ram, and beneath, twice repeated, the letters I D B under a cross with a split foot. There is a similar helmet in the Tower with the same marks, Class IV, No. 17, of Mr. Foulkes's catalogue. This helmet has led me to an interesting piece of induction. In 1472 there was a Milanese armourer called Jacobo detto Bichignola at Tours, and in that year Galeazzo Maria Sforza wrote to Louis XI to obtain his release from prison. That much from the Milanese archives. French documents call him Jacques de Canobbio surnommé Brequignolle. From these I learnt that his real name was da Cannobio, or da Canobbio, for there are two places respectively so named, one on the Lago Maggiore, the other near Lugano. They also show that he was still at Tours in 1475. I had long been haunted by the idea that the





Milanese armoured marks. - Solade (Baron de Cossat)

letters I D B on my salade stood for *Jacobo detto Bichignola*, as I knew of no other Milanese armourer whose name corresponded with them. But it remained a rather wild guess. What the meaning of the nickname Bichignola could be fairly puzzled me, and for long I could get no clue to it. Dictionaries and various Italian professors to whom I applied threw no light on it. All I knew was that one of the biggest armed ships on the Lake of Como in 1449 was called *La Bichignola*. The word, therefore, had some meaning in old Milanese dialect, which could apply equally to a ship or to an armourer. At last I happened to light on "Resolute" John Florio's *World of Wordes* (London 1580), and there I found, "Bicchigno, rammish, goatish, smelling of a goat," and "Bicchignolo, the socket of a lamp or candlestick." If Bichignola in old dialect meant, or had reference to a goat or ram, the name of the ship might be explained, and if the armourer had in his countenance something recalling a ram or a goat, both his nickname and his mark, a ram's or goat's head, would become clear. This is still but a guess, yet I feel fairly confident that it is a true one. If Bichignola made my salade, it would probably be before he went to France, therefore circa 1465-70, which is the date which *prima facie* I should assign to the helmet.

The Dictionary of Armourers, etc., to which I referred above, will contain the names of over six thousand craftsmen, armourers, makers of swords and other weapons, gun and pistol makers and makers of artillery, together with what I have been able to learn about them and their works. My old and valued friend, the late Sir Guy Francis Laking, whose premature death at the age of forty-four I lament, in common with all students and lovers of arms and armour, said he would easily find a publisher for it, but that was before the war. I had not yet had the pleasure of seeing Mr. Camp's name in connection with the study of ancient armour, but I congratulate him on his contribution to *The Burlington*.

Yours truly,
C. A. DE COSSON.

77, Via Ghibellina,
Florence, Italy.
14th December, 1919.

DEAR SIR,—The letter from Baron de Cosson contains information of the greatest interest to all students of armour. In particular the long life which he gives to Antonio, 1416-17 to 1495-6 (80 years) will make it easier to account for the many variations in Antonio's marks

(for example the monograms AN.M and AA.M referred to in my reply to Mr. Hill in your last issue), and less hesitation in attributing to him pieces which, although apparently bearing his mark, are widely different in style.

No less interesting are Baron de Cosson's brilliant conjectures as to *Jacobo detto Bichignola*, upon which it would be presumptuous for me to express an opinion.

His reading of the letters upon the stone pillar of the Missaglia workshops, however, I find it difficult to accept, for it appears to me against the weight of evidence. There are substantial reasons for reading the second letter as a P—not at all for reading it as a Y—a reading moreover which leads to further difficulties. If a Y, what does the combination MY stand for? What does that Y indicate when standing alone? (fig. 6, p. 180, November issue); and what the combination YO? (fig. 23). On the positive side it is clear that Y had no place in the Italian alphabet; that a P with a square and open top closely resembling the Missaglia letter was in use; that the second letter of figure 21 (November issue) does closely resemble P and does not resemble Y; that P was the initial letter of the founder of the house (whether an armourer or not); and that an indisputable P actually was used by the Missaglia if the pieces in the Wallace Collection, and that in the possession of M. Charles Buttin, are authentic. The examples of the use of a small "y" in Lombardic documents of the 15th century given by Baron de Cosson cannot be regarded as conclusive evidence as to its use. The Dutch Masters, e.g., Cuyper, Camphuysen, Wynants frequently use a letter resembling y in their signatures, but this, with its two dots, is really a double i (the second letter being a long i or j). In at least two of the examples quoted by Baron de Cosson y=i, and it is therefore not improbable that these admit of a like explanation.

But what is of prime importance to students of armour is Baron de Cosson's announcement of his work upon a Dictionary of Armourers and Weaponmakers. Every student has felt the dire need for such a book, and all will wish Baron de Cosson the health and strength necessary to bring such a task to a moderate completion. Finality there can never be, and it is to be hoped that Baron de Cosson will not keep us waiting too long while he struggles with the infinite.

Yours faithfully,
S. J. CAMP.

AUCTIONS

MESSRS. SOTHEBY, WILKINSON & HODGE, at 35 New Bond Street, will sell on February 5th and 6th a collection of autograph letters and historical documents. The collection includes autograph letters of many famous artists, including Titian, Michelangelo, and Leonardo da Vinci.

MESSRS. SOTHEBY, WILKINSON & HODGE, at 35 New Bond Street, will sell on February 9th, 10th and 11th, Japanese colour prints, the property of various collectors. The collection

comprises the work of many 18th century artists, including Harunobu, Utamaro, and Hokusai.

LAIR-DUBREUIL, at the Galerie Georges Petit, will sell on March 1, a collection of modern pictures and drawings. On the following day they will sell bronzes, sculpture, and furniture from the same collection, including 57 bronzes by de Barye. The modern pictures include works by such artists as Boudin, Guillaumin, Lebasque, Lebourg, Monet, and Pissarro.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 10th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

BAILLIERE, TINDALL & COX.

GATES (William H.) *The Art of Drawing the Human Figure simplified*. 100 pp., illust.

BELL & SONS, LTD.

LAKING (Sir Guy Francis). *A Record of European Armour and Arms through Seven Centuries*, with an introduction by the Baron de Cossen, F.S.A. Vol. I, 286 pp., illust. £3 3s. n.

BIRMINGHAM MUSEUM AND ART GALLERY.

Thirty-four Years' Work. (Brochure).

B. H. BLACKWELL.

WARREN (E. P.). *Alcmaeon, Hypermetra, Caenus*. 110 pp., 4s. 6d. n.

ADAM AND CHARLES BLACK.

WOOLARD (Dorothy E. G.). *Brighton and Environs*, a sketch-book. 2s. 6d. n.

CHATTO & WINDUS.

LEWIN (Wyndham) and FERGUSON (Louis F.). *Harold Gilman, an appreciation*. 17 pp. and 32 plates. £1 1s. n.

CHEMIL GALLERY.

ALLIUS (E. L.). *The Etchings of Augustus E. John*. (Brochure).

EDITIONS DE L'ART LIBRE, Brussels

de RIDDER (André). *Le Faconnier*; 23 pp., illust.

L'EVENTAIL, Librairie Kundig, Geneva.

FOSCA (Francois). *Bonnard*; 64 pp. and plates.

HOUGHTON MIFFLIN CO., New York.

BENSON (Frank W.). *Etchings and Drypoints*, an illustrated and descriptive catalogue compiled and arranged by Adam E. M. Paff. Vol. II.

T. C. & F. C. JACK, LTD.

BROWN (F. Hellah). *Sketching without a Master*; 272 pp., illust. 6s. n.

KEGAN PAUL, TRENCH, TRUBNER & CO., LTD.

KAUMUDI (Kavita). *Great Ganga the Guru, or how a seeker sought the real*; 127 pp., 6s. n.

HENRIK KOPPELS FORLAG, Copenhagen.

HANNOVER (Emil). *Keramisk Haandbog*; Vol. I.; 575 pp., illust.

LIBRAIRIE FELIX ALCAN, Paris.

COPPIER (André-Charles). *Rembrandt*; 202 pp., illust. 3fr. 50.

LICINIO CAPPELLI, Bologna.

LIVI (Giovanni). *Dante, suoi primi cultori, sua gente in Bologna*; 300 pp., illust.

NEW YORK PUBLIC LIBRARY.

WEILPNAMUF (Finiki). *The Illustrated Book*. War Memorials. Brochures.

NISBET.

RANSOME (A.). *Haddin*; illustrated by Mackenzie; 12 colour plates.

P. A. NORSTEDT & SÖNERS, Stockholm.

SIBYL (Osvald). *Den Gyldene Pavilljonen, Minnen och Studier från Japan*; 300 pp., illust.

G.VAN OEST & CIE.

CASIER (Joseph) and BERGMANS (Paul). *L'Art ancien dans les Flandres*; 122 pp., and 105 plates, in portfolio.

COURBOIN (François). *L'Estampe Française*; 213 pp., illust. DE MONT (Pöl.). *La Peinture Ancienne au Musée Royal des Beaux Arts d'Anvers*; 100 pp., illust.

DESTREE (Joseph). *Hugo van der Goes*; 256 pp., illust. PRIVATELY PRINTED.

SHERMAN (Frederick Fairchild). *American Painters of Yesterday and To-day*; illust.

F. T. SPARKS, New York.

BIRKBEAD (Martin). *Introductions*; 137 pp., illust.

UNIVERSITY OF CHICAGO PRESS.

FERGUSON (John C.). *Outlines of Chinese Art*; 263 pp., illust. \$2.00.

FISHER UNWIN.

HAYDEN (Arthur). *By-paths in Curio Collecting*; 462 pp., illust. £1 1s. n.

VICTORIA AND ALBERT MUSEUM.

HARDIE (Martin). *Catalogue of Modern Wood Engravings*; 419 pp. and 50 plates. 15s. 6d. n.

PHILIP LEE WARNER.

BAILEY (F. W.). *The Livery of Eve*; Vol. XII of the Riccardi Press Books; 166 pp. £10 10s. per set of 13 vols.

ZURCHER KUNSTGESELLSCHAFT.

LEHMANN (W. L.). *Richard Kissling*; 39 pp., illust.

PERIODICALS—WEEKLY.—American Art News—Architect—Country Life—Le Journal des Arts.

FORTNIGHTLY.—l'Art—Le Bulletin de la Vie Artistique, 2, 1—Der Kunstabend—La Mercure de France, 517, CXCVII—La Revue du Feu, 2-3, 1—Vell; Nov., 101, v.

MONTHLY.—Art and Life, 4, xi—Bookplate Chronicle, 1, 1—Bulletin de l'Art Ancien et Moderne, 634, xxii—Bulletin of the City of Boston Museum of Art, 1, 1v—Bulletin of the Cleveland Museum of Art, 6, x—Bulletin of the Metropolitan Museum of Art, *The Treasure of Luhun*, 12, xiv—Bulletin of the Minneapolis Institute of Arts, 6, viii—Bulletin of the Worcester Art Museum, 3, x—Colour—Fine Arts Trade Journal—Gazette des Beaux-Arts, 4, xv—Kokka, 353, xxxi—Musæa, Revue de l'Association des Musées de Province, 10, ii—Museum of Fine Arts Bulletin, 104, xvii—Onze Kunst, 18, xxxvi—Revue de l'Art, 21, ii, xxxvi.

Bi-MONTHLY.—L'Art, 4-6, xxxii—Art in America, 1, viii—Rassegna d'Arte, 9, 10, xii.

OCCASIONALLY.—Bulletin of the John Rylands Library, Manchester, 3-4, v—Jahresbericht der öffentlichen Kunstsammlungen in Basel, über das Jahr 1917.

TRADE LISTS.—Joseph Baer & Co., Hochstrasse, 6, Frankfurt am Main—Zur Geschichte der Wissenschaften II, alter Medizin bis zum Ende des XVIII Jahrhunderts, 660, The Bungalow—A Catalogue of Modern Books—Francis Harvey, Catalogue of Rare Old Engravings, illust.—Karl W. Hiersemann, Königstrasse, 29 Leipzig, Verlags-Katalog—Houghton Mifflin Co., 16 East 40th Street, N.Y., *The Piper—Meggs Bros., Voyages and Travels*, 384; *Rare Books*, 385; *Autograph Letters and Manuscripts*, 386—P. A. Nordstedt & Sons, Nyheter, 12, 1—T. H. Parker, Catalogue of Old Historical Prints, Part II, No. 13—Römmeler & Jonas, Dresden A, 16, *Nachtrag zum Kunstblätter Verzeichnis*.



Madonna and Child, by Piero di Cosime
in the possession of Dr Oswald Sirén

TWO TONDOS BY PIERO DI COSIMO IN SWEDEN BY TANCRED BORENIUS

HE two pictures by Piero di Cosimo which form the subject of the present note, cannot be classed among the hitherto unpublished works by the master, as they have both previously been briefly referred to in art literature,¹ but as they are neither of them very well known, it seems worth while to attempt an appreciation of them and a study of their relation to the other works by the master.

The picture [PLATE I] belonging to Prof. Oswald Sirén of Stockholm—at one time in the collection of the late M. Edouard Aynard of Lyons—is clearly a work dating from a comparatively early phase of Piero di Cosimo's activity. In its deep and rather sombre tonality, and in the character of the form, it is distinctly reminiscent of the style of Signorelli, who doubtless exercised a considerable influence upon Piero di Cosimo, several of whose works, e.g., the tondos in the Dresden Gallery and in the late Street Collection, at one time used to pass under the name of Signorelli. Indeed, in the pose and expression of the Madonna, in the arrangement of her hair and the baring of her neck in order to obtain as pure and classical a flow of line as possible, the picture so definitely reminds one of a particular work by Signorelli—the superb *Madonna and Child*, with a background of red and gold ornaments, in the collection of Mr. Robert Benson in London,²—as to force one to the conclusion that Piero di Cosimo must have known this, or some closely similar work by Signorelli. In actual type of face, the Virgin in Prof. Sirén's picture is perhaps most intimately akin, among the many Madonnas of Piero, to the figure in the wonderful *Visitation* until lately in the collection of Col. Cornwallis-West; and another passage closely reminiscent of that picture is the figure of S. Joseph standing under a rough shed in the background, lightly touched and seen in half-shadow—that is quite after the fashion of the episode of the Adoration of the Shepherds in the middle distance on the left of the Cornwallis-West picture. The problem of disposing the forms harmoniously within the circular space

—a problem dear to the heart of the Florentine painters ever since the days of Fra Filippo—is solved by Piero di Cosimo here with great originality and success; and in the easy and well-balanced flow of curved movement there is something here which very vividly reminds one of the rhythm of line in the *Death of Procris* in the National Gallery. The way in which the three principal organic forms—the Madonna, the Child and the lamb—are played out against one another in the design is very ingenious: and altogether it may be said, whether we consider the more purely artistic qualities of the picture or its psychological content, it must be recognized as a most fascinating expression of the genius of Piero di Cosimo.

The other picture, now belonging to the National Museum of Sweden, and here for the first time reproduced [PLATE II] is a later work, unquestionably of slighter artistic import than the picture discussed above, but nevertheless a work of charm and interest. The design of the group of the Madonna and Child is one which occurs also in the fragment of a Madonna by Piero di Cosimo now in the John G. Johnson Collection at Philadelphia (No. 76),³ although the models of Mother and Infant are entirely different. Certain things in the picture—for example the types of the children—are apt to make one ask oneself for moment whether possibly Bartolomeo di Giovanni's name could be associated with the picture: but even where Bartolomeo di Giovanni is most strongly influenced by Piero di Cosimo, the proportion of features and style derived from Ghirlandajo is always much the greater one: and that could surely not be said of this picture. A comparison with such a very Piero di Cosimo-inspired work by Bartolomeo di Giovanni as the fine figure of *S. Catherine* in the collection of Mr. Henry Harris' will, I think, make my point especially clear. And as there are plenty of features of style here which point to Piero di Cosimo, I see no reason to question the attribution to him, which I understand was put forward by the late Dr. Frizzoni, to whom so much credit is due for bringing together the *disjecta membra* of Piero di Cosimo's work and disentangling it from that of other masters. It is a work into the creation of

¹ The picture belonging to Prof. Sirén first by Mr. Berenson, *Florentine Painters of the Renaissance*, 3rd ed., 1912, p. 165; the picture in the Stockholm Gallery in my edition of Crowe and Cavalcaselle's *History of Painting in Italy*, vol. vi. (1914), p. 48.

² Accessibly reproduced in Crowe and Cavalcaselle, *History of Painting in Italy*, 2nd ed., vol. v. (1914), plate facing p. 116.

³ Reproduced in Mr. Berenson's Catalogue of the Johnson Collection (1913), vol. i, p. 277.

⁴ Reproduced in the *Burlington Magazine*, vol. xxix, April, 1916, p. 2.

which there was not perhaps put great fervour : but it possesses for all that qualities of grace and distinction which are peculiarly Piero di

Cosimo's own, and helps materially to strengthen the small section of early Italian painting in the Swedish National Museum.

A STAINED GLASS PANEL FROM LANDSHUT AT THE VICTORIA AND ALBERT MUSEUM BY BERNARD RACKHAM

THE panel shown in the accompanying plate is one of the most interesting pieces in the large collection of stained glass which Mr. John Pierpont Morgan, Junior, has generously given to the Victoria and Albert Museum, thus commemorating in a very graceful manner the late comradeship in arms of the British Empire and the United States. The history of the panel in the recent past is lost, probably beyond recovery. All that can be said is that the collection to which it belongs was bought by the father of the donor from a London dealer, now no longer living, who in turn acquired it in Germany.

A search for evidence as to the origin of the numerous specimens in the collection, for the most part obviously German, was in the case of this particular panel not long unsuccessful. It proves to belong to the same series as ten panels now in the Bavarian National Museum at Munich, and to have come from the Abbey of Seligenthal, near Landshut.

The panel at South Kensington shows a standing figure of a lady wearing, over a simple robe of emerald green, a cloak—pale wine-purple with white lining—the folds of which she is gathering up in either hand. The cloak is fastened by two cinquefoil clasps, golden yellow in colour, linked across the breast by a twisted white cord. On her head the lady has a gold crown with a white kerchief falling from beneath it on her shoulder and allowing to be seen on one side a long curl of hair, painted on the same piece of glass as the face. This and the hands are of glass slightly cream-coloured in tone. The background is of a cloudy lapis-lazuli blue of great beauty; in it are set the letters of an inscription in Lombardic characters—"DOMINA-AGNES-VXOR-SVA"—each letter on a separate small piece of white glass coated with black pigment leaving the letter in reserve. The panel is flanked by two buttresses or pinnacles, in golden-yellow with a small moulding in ruby-glass near what was originally the middle of its height, and beyond these by plain white borders. The panel measures 26 in. high by 20 in. wide; its lower portion with the feet of the figure is missing.

The Abbey of Seligenthal, from which the panel comes, is situated in the northern outskirts of Landshut, on the left bank of the Isar. It was founded in 1232 as a house for nuns of the Cistercian order by Ludmilla, Duchess of Bavaria, after the assassination of her husband, Ludwig I., of Kelheim. The convent, in which Ludmilla died and was buried in 1240, was built adjacent to the ancient chapel of St. Afra, and a singing-gallery, still in existence, was constructed by the duchess in the chapel to accommodate the nuns at their devotions, pending the erection of a conventional church. This latter was completed before 1259.

The panels at Munich were bought for the National Museum in 1860 from a dealer at Hürben ; they had before been in the possession of a Leipzig family. They have the following subjects :—

- (1) A lady with the legend "DOMINA ELIZABET DVCSSA BAWARIE".
- (2 and 3) The Bavarian *Rautenschild*.
- (4) The arms of the Palatine.
- (5) St. John the Evangelist.
- (6) St. Andrew.
- (7) St. James.
- (8) St. Catherine of Alexandria.
- (9 and 10) Pinnacled canopies.

The duchess of the first panel has been identified as Elizabeth, daughter of Henry XIII., duke of Bavaria, great-granddaughter of Ludmilla, who founded the abbey. She was born in 1258, died in 1314, and was buried at Seligenthal. The possibility must be allowed that the portrait could be that of her widowed mother, Elizabeth of Hungary, who died in 1271 and was also buried in the abbey, but that this is unlikely is shown by the following considerations. The Munich and South Kensington panels clearly form part only of a larger number, making up the glazing either of one great window or of a series of small windows. Amongst them must have been the husband of the Agnes at South Kensington, as is shown by the lettering, "VXOR SVA." If therefore the elder Elizabeth were the subject of the portrait under discussion, it is probable she would have been accompanied by her husband and would also be described as "his wife" rather than by the title "Ducissa



The Virgin and Child with St. John, by Piero di Cosimo (National Museum, Stockholm)

Plate II. Two tondos by Piero di Cosimo in Sweden



Scenes from stained glass windows
Agnes of Silesia, duchess of Bavaria. (Victoria and Albert Museum).

Bawarie". Moreover the figure in the panel wears a nun's veil and wimple, and there is no evidence to show that the wife of Duke Henry XIII took the veil in her widowhood. Nor is there anything in the technique of the glass portrait incompatible with the period of the younger Elizabeth; it is not likely to have been made before 1300, and may quite well date from after her death in 1314.

It has been reasonably suggested¹ that the presence of St. Catherine amongst the subjects of the panels at Munich points to the probability that Catherine, sister of the younger Elizabeth, was also of the series. She was born in 1267, married in 1287 Frederick, margrave of Meissen, and died a widow in the convent about 1310. The further suggestion is made by the same authority that the third sister, Agnes, also had a place in the series. This may have been so, but inasmuch as she died unmarried in the convent, she cannot be the "uxor" of the portrait in the Morgan Collection. A figure of her amongst a series of small wooden effigies, of early 14th century date, representing members of her family, which decorate the front of the nuns' singing-gallery in the S. Afra chapel already mentioned, has the legend "Dom. Agnes virgo in monasterio".

There were two other ladies of this name in the Bavarian ducal family, in the two generations preceding Agnes the sister of Elizabeth and Catherine. One of them, their aunt, also died unmarried at Seligenthal, and so cannot be identified with our portrait. The second, their grandmother, was wife of Duke Otto II, daughter and heiress of Henry the Fair, Count Palatine, and Agnes of Hohenstaufen. She died a widow in 1269 and was also buried at Seligenthal. It was through her that the Palatinate, of which the escutcheon is seen on one of the glass panels at Munich, passed into the possession of the Bavarian dukes. It became part of the inheritance of her elder son Ludwig II, whilst Lower Bavaria, with Landshut as its capital, went to her younger son Henry.

It may however be regarded as almost certain that the Agnes of our panel is not this Agnes of the Palatinate, but Agnes (b. about 1280, d. 1361), daughter of Henry III of Silesia. By her marriage in 1309 with Otto,² eldest son of

Henry XIII and second duke of Lower Bavaria, she became sister-in-law of Agnes and Elizabeth, the nuns of Seligenthal. Whether she also was buried in the convent I can find no record to show.

The relationship of these several persons can best be understood by reference to the following genealogical tree.³

The glass portrait of the duchess Elizabeth has been compared⁴ with her wooden effigy amongst the series in the chapel of St. Afra. As a small woodcut of the chapel in Part 2 (1855) of Von Aretin's *Alterthümer und Kunst-Denkmalen* is the only illustration of these effigies to which I have access, I am unable to say whether there is amongst them one of the wife of Duke Otto III to compare with the Agnes of the Morgan Collection. The close likeness in the rendering of the features, particularly the long almond eyes, in the two stained glass portraits must not be stressed as implying a near kinship in their subjects. The conventions of glass painting at that period forbade any approach to realism in portraiture.

These Seligenthal panels are of interest technically as illustrating the long survival in South Germany of the traditions of the 13th century.⁵ The work is still a translucent mosaic of coloured glass, although the constituent pieces are much larger than in the earliest Gothic style. Silver-yellow stain is entirely absent. Painted lines are sparingly used, with the merest suggestion of modelling; indeed, the flanking pinnacles are treated as flat ornament without the least indication of contour. The charming use of the Lombardic lettering as a kind of diaper on the background can be paralleled in a panel, also in the Munich Museum, from the church of the Minorites at Ratisbon⁶ of which the date is not earlier than the third quarter of the 14th century.

The choir of the St. Afra chapel was built as it now stands⁷ early in the 14th century, so that it would seem most probable that the stained glass came from the windows of its apse. The small scale of the panels points to the same conclusion, showing that they could not well have been set in the windows of the conventional church of the abbey, completed after the death of Ludmilla. From the genealogical considerations set forth above it seems certain that their date can-

¹ By J. Schinnerer, *Katalog der Glasgemälde des bayerischen Nationalmuseums*, Munich, 1908, p. 10. I am indebted to this work for my information as to the Munich panels, and also to the illustrations therein. Most of them are also reproduced, by chromolithographs, which give the merest travesties of the original colouring, in C. M. von Aretin, *Alterthümer und Kunst-Denkmale des bayerischen Herrschershauses*, part 5 (Munich, 1894).

² She was his second wife. His first, Catherine, daughter of the Emperor Rudolph I (to whom possibly the St. Catherine of the glass panels may refer), died in 1283. See O.

Lorenz, *Genealogisches Handbuch*, 2 edn. 1895, Tafel 8. Otto was in 1305 crowned King of Hungary, but after a short adventure in that country he was obliged to renounce the throne he had attempted to usurp.

³ Based on Aretin, *Op. cit.* Part I (1855).

⁴ Schinnerer, *Op. cit.* p. 10.

⁵ The Munich series is cited by J. L. Fischer (*Handbuch der Glasmalerei*, Leipzig, 1914, p. 72) as proving the conservatism of the Landshut school of glass-painters.

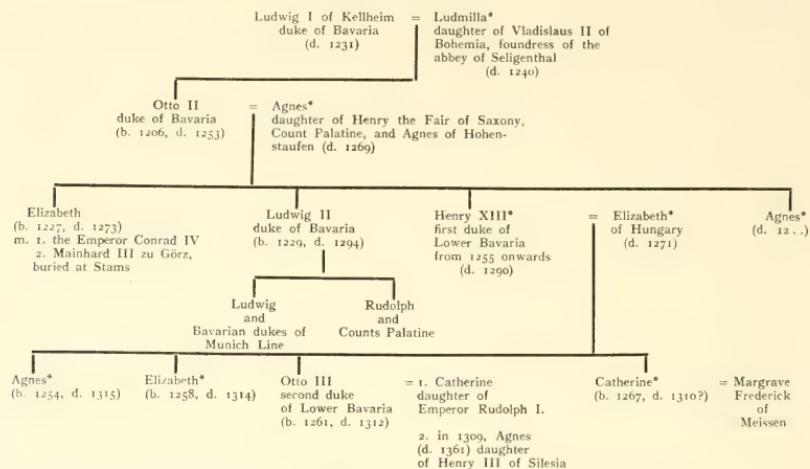
⁶ Schinnerer, *Op. cit.* Pl. viii.

⁷ See another woodcut in Von Aretin, *Op. cit.* Part 2.

not be earlier than 1300, when Agnes of Silesia married Otto, and it is not unlikely they were erected by her in the St. Afra chapel during her

widowhood (her husband died in 1312), shortly after the death in 1314 of her sister-in-law Elizabeth.

GENEALOGICAL TREE.



NOTE.—The persons marked with an asterisk were buried at Seligenthal.

CHINESE PORCELAIN IN THE COLLECTION OF MR. LEONARD GOW—II BY R. L. HOBSON

PLATE I illustrates the two chief types of the *famille verte*. The pair of Buddhist lions is decorated with enamels on the biscuit, the central vase with enamels on the glaze. The colouring materials and the principle of their application, viz., soft translucent enamels fused on to the surface in the low heat of the muffle kiln, are practically the same in both cases; but the difference in the resultant effects is noteworthy. The biscuit, or unglazed body of the ware, having a matt surface, reflects relatively little light, and consequently the enamels on the biscuit have a softer, darker, and more subdued appearance. On the hard lustrous white glaze the same enamels stand out brilliant and transparent like encrusted jewels, with a life and fire borrowed from the bright glaze behind them. Whether we give preference to the one type or to the other is a matter of taste and temperament; and judging by market appreciation, the

popularity of both, always high, alternates with the fashion of the hour. A few years ago the pendulum swung strongly in favour of the on-biscuit variety, for which there was a remarkable, and perhaps well-engineered, craze; but the pendulum is always moving, and the vogue for these porcelains is nothing like so consistent as it is for the blue and white. Such temporary fluctuations, however, do not in any way affect the intrinsic merits of these porcelains, both of which in their place make admirable decorations. In one respect, however, the on-biscuit decoration has a decided advantage. It can be applied to figures and intricately modelled pieces without perceptibly diminishing that sharpness of detail which is apt to be obscured by the addition of a thick glaze.

Mr. Gow's pair of lions are fine examples of their kind. They represent the well-known species of Buddhist lion, which by a process of devolution has passed from the earlier and more

Pl. 1. Porcelain figure from Kyan He period (1002-1125). Pair of Buddhist lions channeled on the breast, 1 $\frac{1}{2}$ " high. Hexagonal vase
enriched on side flares, 6" high. Mr. Leontine Gow.



Plate II. Porcelain painted in enamels on the glaze, K'ang Hsi period. Square vase with panels, $18\frac{1}{2}$ " high. Rouleau vase, $18\frac{3}{4}$ " high. Square vase, 19" high. (Mr. Leonard Graw.)



naturalistic models of the king of beasts into a creature closely resembling the Pekingese spaniel. The Buddhist lion is in fact the dog of Fo; *shih tsu kou* or lion dog, it is true, but his leonine characteristics have given place to the playfulness of the spaniel. On the left is the male sporting with an emblematic ball of brocade, and on the right is the female playing with her cub, which springs up to catch a silken streamer hanging from its mother's mouth. In other models this streamer is seen in the mouth of the male, who has caught it up from the ball in his paws. A bell suspended from the neck of each completes the illusion of tameness, but there is still a lingering suggestion of the lion nature in the mane and tufts of hair, while a supernatural flame depicted on the haunches reminds us that this creature, however grotesque in western eyes, has claims to respect in its own country. It is in fact the traditional guardian of Buddhist temples and Buddhist altars. Large lions, usually of stone, stand on either side of the temple gates, while the smaller figures in pottery and bronze form part of the domestic altar sets. The latter are usually furnished with a tube to hold a stick of incense; but sometimes they are actually fashioned as incense burners, the hollow body serving as the container and the smoke escaping through the open mouth.

But apart from his religious functions the lion, like the tiger, is powerful to ward off evil influences. For was not Lu Kai cured of a malignant fever by a picture of a lion pasted across his door? The brocade ball (*hsiu ch'iu*) on the paw of the male lion is no doubt fanciful form of the Buddhist jewel, the emblem of the Law and the gem which "grants every wish," the character *ch'in* (ball) being interchangeable with the character *ch'iu* (gem).

Mr. Gow's lions are 17½ inches high. They are strongly modelled and crisply finished. The quality of the biscuit, a fine, white, plastic material, can now be seen in uncoloured portions of the head, though a few lingering traces of a red medium show that this bare surface was once overlaid with gilding. The rest of their surface is enamelled with broad washes of green, yellow and aubergine, a beautiful pale emerald green predominating, while a few touches of blue enamel proclaim their K'ang Hsi origin. The squared bases on which they stand are carefully painted with rockery and flowering plants in mirror panels set in a green ground of cracked ice strewn with prunus blossoms. This well-known and beautiful design of prunus blossoms falling on the breaking ice typifies the return of spring; and it was considered an appropriate motive on gifts made at the New Year according to the old Chinese calendar.

The centre piece of PLATE I and the three vases

on PLATE II are good examples of the second type of *famille verte*, painted with translucent enamels on the shining white glaze. All four are club-shaped, one of rouleau form with cylindrical body shaped on the wheel, and the others hexagonal and quadrangular. These last are built up of flat bats of clay fitted together, a process demanding of the potter great skill and accuracy, and beset with considerable dangers in view of the risk of sinkage in the firing. The hexagonal vase on PLATE I is decorated with twelve panels, containing beautifully drawn scenes from romance, each accompanied by stanzas of poetry. The spaces are filled with a stippled green ground strewn with blue and red asterisks. On the neck is a border of *ju* 'i cloud scrolls and six ornamental forms of the seal character *shou* (longevity).

On the left of PLATE II is a square vase richly decorated with fan- and leaf-shaped panels reserved in a beautiful brocade diaper in which butterflies and blossoms float on a background of stippled green. The elegantly shaped panels contain rocks and flowering plants with insects and birds, *po ku* (Hundred Antiques) symbols and landscape scenes. Birds and *prunus*, chrysanthemum and butterfly, sweet flag and grasshopper, deer, stork and pine, and butterfly and peony form the chief symbolical combinations. The peony is the *fu kuei* flower symbolising happiness and honours, and all the other plants here depicted are regarded as "life-giving" by the Chinese, and consequently as emblems of the much-desired longevity. The pine in particular has this blessed power, being especially endowed with *shen* and *ling* (soul and spirit). Its resin has great virtues, and the precious amber was thought to be derived from the sap of ancient pines. Pine-seeds, too, are one of the life-prolonging foods. The white crane is the spirit of the pine, and like the deer, a familiar of the God of Longevity. We have already seen that the rebus-meaning of the butterfly (*tieh*) is to double, its function being to double the benevolent influence. The cicada (*chan*) is one of the creatures which occur in ancient bronze ornament, where it seems to have reference to life after death. It is also the insect of autumn.

The square vase on the right is painted with a larger brush and in enamels of conspicuous strength and beauty. The subjects which occupy the entire surface of each side are popular representations of the Four Liberal Accomplishments—writing, painting, music and checkers. Writing is illustrated by a calligrapher at work on a kakemono scroll in the presence of some great personage: painting by a group of Taoist sages admiring a scroll picture on which are a landscape and five bats which symbolise the

five blessings—longevity, riches, serenity, love of virtue and a happy end: music by a lute-player who from a window above greets the arrival of a horseman and his attendant: and checkers by the story of Hsieh An, the general who refused to allow his game to be interrupted by a messenger bringing news of an important victory. The game of checkers *wei ch'i*, the surrounding game, which roughly corresponds to our chess, has always been popular with the intellectual Chinese. On the neck of the vase are *shou* characters between borders of *ju'i* cloud pattern and the key fret which is known as the cloud and thunder pattern among Chinese antiquaries. The balanced proportions of this vase with its shapely neck, lightly rounded shoulders, and tapering sides are typical of the best K'ang Hsi workmanship, as is the leaf-symbol painted in blue which serves as a mark under the base.

The centrepiece of PLATE II is a beautiful example of the rouleau vase gorgeously "brocaded", to use the Chinese term for this type of rich decoration. The main panels, ten in number, are variously shaped and irregularly arranged in a ground of stippled green strewn with flowers and numerous *po ku* emblems. Four of these panels are occupied by scenes representing the Four Liberal Accomplishments already described. In the others are a tiger, *ch'i-lin* and phoenix and inverted drawings of rocks and flowering plants. There are, besides, small medallions on the shoulder enclosing leaping salmon, the three-legged toad, and the hare. None of these creatures are depicted without a reason, but their symbolism is not always easy for the western mind to interpret, still less to read as a connected whole. In general the tiger, which is the Chinese king of beasts, has, like the lion, the power to ward off evil spirits, and so to prevent disease and other malign influences. The phoenix, which is the king of birds, has an imperial significance, and the *ch'i-lin*, which is commonly called kylin and too often confused

with the Buddhist lion, in Imperial circles portends the coming of a distinguished ruler and in civil families that of an official dignitary. The leaping salmon is explained as signifying an aspirant to civil honours, who, in passing the public examination, qualifies for the dignities conferred by the Dragon Throne, just as the salmon obtains dragonhood by leaping up the legendary falls of the Dragon Gate. The three-legged toad and the hare are both denizens of the moon, where, according to Taoist lore they are engaged in compounding the elixir of life. It is a mixed company, but they have one thing in common, that they are all creatures of good omen.

With regard to the date of these sumptuous *famille verte* vases, it is hardly possible to find the precise year in the long reign of K'ang Hsi to which they belong. There are, however, a few considerations which help to narrow down the issue. The early part of the reign was disturbed by the rebellion of Wu San-kuei which was not stamped out till 1678, and during that upheaval the factories of Ching-té-chén suffered severely. When peace was restored the Imperial factories were rebuilt; and the celebrated Ts'ang Ying-hsüan was appointed to control them in 1682. We are told that under his régime the condition of the potters was vastly improved and that a veritable renaissance of their art took place. It may then be assumed that the best period of the reign was subsequent to 1680. We also know that during the last decade of the reign a more delicate style of painting replaced the bold brushwork of the typical *famille verte*. A vase in the Hippisley Collection¹ which can be dated with reasonable certainty to 1703, gives us another finger-post. It is a square, club-shaped vase similar in general style to that on the right of PLATE II, and so we may fairly deduce that one of our pieces at any rate was made within a few years of that date.

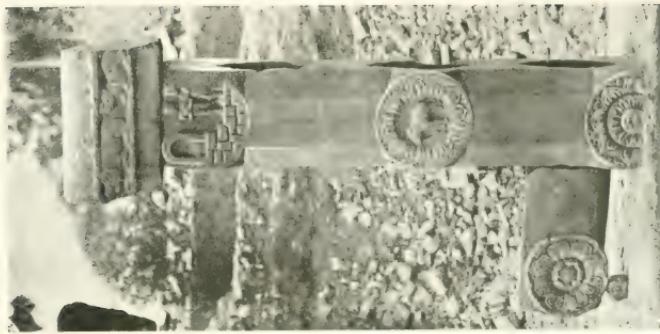
¹ Figure in Hobson, *Chinese Pottery and Porcelain*, Vol. II, Plate 104.

THE ROMAN TRADITION IN MOSLEM ARCHITECTURE * BY MARTIN S. BRIGGS

 ONE three years ago the columns of the English press resounded to the blows of those paladins of the pen who upheld the merits of their favourite "front," until the two opposing factions actually became known as "Easterners" and "Westerners". A similar

**Moslem Architecture: Its Origins and Development*. By G. T. Rivoira. Translated from the Italian by G. Mc N. Rushforth. London: Humphrey Milford. 1918.

conflict has raged for many years round the origins in the Dark Ages of the various styles of architecture that emerged full-fledged as the new nations finally settled down in their conquered territories. Among these various styles Moslem architecture holds a prominent place. In this case the Easterners are represented on the one hand by the school of Strzygowski and Gayet, who see in every new form the reflection of some Byzantine or Coptic prototype; and on



B. Carved post from the railing of a
second enclosure at Bodhi Gaya, in
India. About 2nd century B.C.



I. Medallion in the nave of Santa
Maria de Nascoira, Spain

Plate I — The Roman tradition in Moslem architecture



C—Church of San Miguel at Escalada, Spain. 10th and 11th centuries



D—Church of San Miguel at Escalada, Spain. 10th and 11th centuries

the other hand by the school of Dieulafoy, who find an origin for every novelty, whether constructive or decorative, in Persia and Mesopotamia. A cross-bench position is occupied by Saladin, who is content to bestow honour on whom honour is due, whether East or West, and whose judicial detachment is probably decried by both sides as a sign of weakness. Among the Westerners there are some who attribute the invention of the horseshoe arch in Spain to the Visigoths rather than to the Moslems, and now at last comes the long-promised English translation of Rivoira's important work,^{*} published in Milan in 1914, and upholding the extreme Western point of view.

A book on so important and controversial a subject, written by a scholar of so wide a reputation, merits further attention than could be devoted to it in the scope of an ordinary review, and I propose to indicate in this article the principal points that Rivoira makes in adding to our knowledge of this difficult period.

The most disappointing feature of the volume is the title. It is not (nor does it pretend to be, by the author's own showing in his preface) an ordinary manual of Saracenic architecture. It is barely a complete study of the distinguished author's own theories as to the origins of the style. It is by no means a complete account of its development, much less of its culmination or decline.

"Too many elements," he writes, "whether of history, architecture, or art, are still wanting for the execution of such a colossal undertaking, and for carrying it out in the manner which I have in view: I mean the writing of a History based essentially on historical facts, on monuments of ascertained date, examined by the author in person, if not in every, at least in most cases, supposing that they are still in existence, and also founded on logical inferences. My work, on the contrary, is devoted solely to an enquiry into the origin and the development of the elements which were destined to form one branch of that style. But it is the main branch, because religious architecture has always been the principal representative of the great building art: save only in the days of the Roman Empire, when architectural science found its highest expression in the Baths or Tombs."

The book is divided into two parts. In the first I describe, by the help of buildings selected from the most remarkable of their class, and erected in the most important centres, some of the chief stages in the development of the Mosque, from its birth down to the 12th century. An appendix to this is formed by a short but searching examination of some of the most important ecclesiastical buildings of Armenia, which are so little known and yet so full of interest. The object of this investigation is to ascertain whether these buildings had any influence on the old Moslem or Christian architecture, and if so, what was its influence.

In the second part I discuss at length the new and attractive theory according to which the origin and development of the systematic use of the horseshoe arch belongs to the Iberian peninsula. The scale of treatment is made necessary by the importance of some of the works which have been written in support of the theory. This section will, perhaps, arouse most controversy; but it is often from opposing views that a spark of light is struck.

"This new book of mine is a sort of continuation, and at the same time the completion, of my previous work, *Lombardic Architecture*".

The last two lines explain why the present volume is not to be regarded as a normal textbook of the subject such as Saladin has already provided. It is, in effect, a rounding-off of the great work that occupied most of Rivoira's life, and with this knowledge we find a certain pathos in the concluding lines of the book, suggesting an old man's farewell, and recalling the famous final passage in which Gibbon ends his great History of the same period whose buildings Rivoira has helped to make famous.

"The task which I undertook to perform is completed. After so many years of study, research, and the toil and sometimes risks of travel, I lay down the pen with which I have told the story of the origin and development of the chief elements which formed the basis of the great styles of religious architecture in the Later Empire and the Early Middle Ages, both in the West and in the Near East. I leave it to others to continue the study, so that more light may be thrown on a noble theme."

As a book of reference for students it can hardly be a success, for it abounds in sudden digressions, extending to many pages, suggested to the author by some feature in a building he is describing. On the other hand it is full of masterly deductions of theories after minute examination of existing evidence. For every startling conclusion arrived at, the author gives his reasons in detail, and even if they are not always convincing, they are usually clear. The translation is evidently a faithful rendering of the Italian original. The five new architectural terms used by the translator are admirable, and one wishes that some other confusing anomalies in architectural nomenclature (e.g., "templet" and "template") could be as easily simplified for students. In its scope as in its appearance this book is as far removed as possible from the modern work on architecture, which tends more and more to become a mere sumptuous scrapbook of large photographs, with the minimum of explanatory letterpress, no plans or sections, and no value to posterity. Rivoira's illustrations, on the contrary, are to explain his text. Hence we find, in a work on Moslem architecture, views of such apparently alien buildings as Durham Cathedral; the Round Church at Aachen; the temple at Paestum; the Treasury of Atreus at Mycenae; numerous churches in Ravenna, Florence and Milan; several ancient Indian temples and tombs; and over sixty plans or photographs from Rome! The *raison d'être* of these plates may best be appreciated by a reference to a particularly good case, Figs. 310 and 311 (reproduced here as PLATE I, A & B), where an example of primitive Spanish ornament is contrasted on the same page with a remarkably similar specimen from an ancient tomb in India. The illustrations throughout are well reproduced and occupy more than half of the bulk of the book (while copious footnotes still further reduce the actual letterpress), but in a work of this sort

one might reasonably demand that accurate plans of all buildings described should be included, each with a scale. Of the twelve mosques described at such length in the first half of the work only four plans are given, and that of the Great Mosque at Damascus is ludicrously inadequate, though accurate plans are available. Without such plans it is impossible for a reader to follow the author's elaborate descriptions and theories.

These descriptions, occupying the first portion of the book, include twelve of the oldest and most famous mosques of the Middle East, three in Arabia, two in Jerusalem, one in Damascus, five in Cairo, and one in the North of Africa. His accounts of the primitive buildings at Mecca, Medina and Koufa naturally have priority of place, but no startling theories are advanced, and Rivoira appears content to follow the accepted descriptions of Caetani, Burton and Lammens, noting that at Koufa Sassanid workmen were employed and the Sassanid tradition followed.

Then comes a most elaborate study of the Mosque of El-Aksa at Jerusalem. Beginning with the accepted theories of De Vogué and others, and quoting at length several contemporary descriptions by pilgrims, he sets out his own theory as to the relation of the present mosque to Justinian's church, and finally concludes that though some of the existing squat columns and capitals do survive from the earlier church, the nave of the mosque does not occupy the site of the nave of the church. He attributes the remarkable wooden dome of El-Aksa to Saladin's restoration in 1187.

As regards the mosque of Amr at Old Cairo, he agrees with most recent scholars that practically no part of the original structure now survives, and even states that in the principal (south) *liwān* nothing remains above ground earlier than Saladin's day. His remarks on the minarets are interesting, and the description of the building is treated thoroughly.

He next deals with the important early mosque of Kairawan in North Africa. This building has already formed the subject of a monograph by M. Saladin, whose plan is reproduced here. Rivoira agrees with him that its "T plan" is based on an Early Christian basilican type. He makes a dramatic comparison of certain features of this mosque with the temple of Denderah. He notes the early and characteristic use of wooden tiebeams and *abaci*. He accepts an early date for the lower part of the minaret, but hesitates to date the remainder. He considers that all the first minarets were square and traces their evolution in detail, together with the parallel development of the *campanile* in the West. Finally he touches on dome-construction, traces a parallel

with Ravenna, and ascribes the origin of the hood-shaped arch and conical pendentive to Campania, *via* Rome and Sicily.

The Dome of the Rock at Jerusalem is even more fully treated, beginning with its historical annals, followed by an architectural description. He regards this as the most beautiful of all early Moslem buildings, an opinion which will be generally supported. Discussing the origin of the plan, which he describes as of the "annular rotunda" type, he flatly disagrees with Choisy and Strzygowski that it came from the East, perhaps *via* the churches of Bosra and Ezra. He illustrates a long series of plans from old Italian books on architecture to show that the annular rotunda was developed in Pagan Rome, especially in the times of Hadrian. His explanation of the reason for a wooden dome (p. 58) is interesting. Continuing his argument, he denies that the porch is an Eastern feature, and then states that Diocletian's palace at Spalato is essentially Roman in conception. Dealing with other features, he rejects a theory propounded by Clermont-Ganneau as to the purpose of a row of niches revealed in 1873-4, and propounds another. He quotes two old writers to support his contention that the interior piers and arches of the church have undergone considerable alteration. He does not agree with De Vogué that the problems of this building are easily solved, but he scoffs at the idea of any constructive discoveries being due to the East (p. 60) at this time and characteristically asserts in conclusion that the grandest Imperial vaulted buildings, showing the greatest variety and complexity of form, are of Roman origin." He thus throws down the gauntlet to Dieulafoy, who maintains that the Romans learned their vaulting from the Persians.

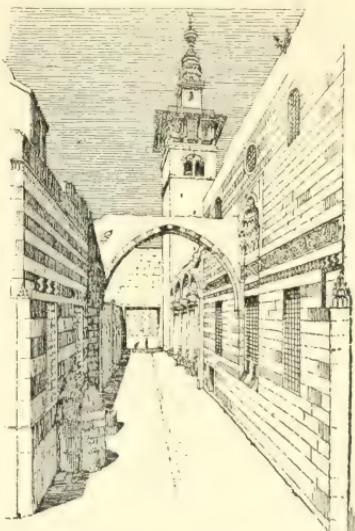
The description of the Dome of the Rock includes a short digression on the date of the adjoining Dome of the Chain. This Rivoira thinks may have been antedated, but he is more doubtful than usual, and only remarks that he does not believe that it was ever used as a treasury. Again he quotes ancient writers.

His study of the Great Mosque at Damascus is the most complete of all, and occupies 38 pages. He dismisses the general history in a few paragraphs, proceeding at once to the consideration of the chief features of the building. The origin of the "transcept-plan" is ascribed unhesitatingly to a Roman basilica. As to the structure of the outer walls he is in general agreement with the researches of Dickie. On the vexed question of the age of the Madinet al-Arus, reputed to be the oldest minaret in existence, he says decidedly:—"This is not the case", and attributes it to the end of the 10th century. He considers that the angle-towers,

still surviving in part, are a relic of the original Christian building. The western vestibule is regarded as of the 8th century. The beautiful transcept-gable towards the court is described without much comment. None of the curious little structures in the court are original, though one is interesting as an example of the ancient form of a treasury raised on columns above the ground, and, as usual, a Roman origin is stated. He discusses the antiquity of the Damascus *mikrab* in some detail, and derives the form of these prayer-niches from the Christian apse and not—as Havell does—from the Buddhist shrine. The gorgeous decoration of Walid's mosque, as described by early writers and as indicated by surviving fragments, was due in Rivoira's opinion to a desire on the builder's part to eclipse the existing Christian buildings. He considers that the craftsmen were brought from Persia, India, and elsewhere; but certainly not all from Byzantium, nor that they were in any case Copts from Egypt. He believes that Walid modelled his original dome on the Dome of the Rock at Jerusalem, that this was superseded by Malik Shah's celebrated dome (1082) burnt by Tamerlane in 1400, and that it was Muayyad's restoration of the latter that finally perished in the disastrous fire of 1893. Last of all Rivoira weighs the arguments for and against the connection of the present mosque with the earlier Christian church and still earlier Pagan temple, finally concluding that the temple and the church could not have closely corresponded in shape or dimensions, that the church could not have been so large as Walid's mosque (even excluding the court), and that they must have formed two separate and distinct buildings.

Leaving for the moment the interesting digressions interpolated at this point in Rivoira's book, on the origin of the horseshoe arch and on dome and vault construction in Western Asia, we will proceed with his descriptions of twelve characteristic mosques. The remaining four, Ibn Tulun, Al-Azhar, Hakim, and Al-Aqmar, are all in Cairo. The dates given correspond in all cases with those in Creswell's recent monograph, and are derived from existing inscriptions. The historical and architectural notes given by Rivoira are brief, stress being laid on only a few outstanding features. He agrees with Creswell, but not with Le Strange, about the date of the fountain in the court of Ibn Tulun. Discussing the origin of the minaret, he considers that the lower part only is original, and that though it may have been derived from the Pharos at Alexandria, the minarets at Samarra and at Abudolaf are a more likely source. He notes that the pointed horseshoe arch is here used for the first time systematically, except perhaps at the Nilometer and in Ibn Tulun's aqueduct, but that its

origin is to be found in ancient India. At Al-Azhar he meets the so-called "Persian arch," which he appears to derive, in two somewhat contradictory passages, from India and Egypt, adding that "Persia, so far as we know, contains no dated examples earlier than those in the mosque of Al-Azhar." He propounds an ingenious theory as to its arrival in Egypt. Another interesting question of chronology is raised as to the so-called Fatimid dome of this mosque, which Rivoira derives from earlier examples in Palermo and dates later than the mosque of Hakim. (Curiously enough, the first architect of Al-Azhar is said to have been a Sicilian).



THE MADINET EL-ARUS AT THE GREAT MOSQUE AT DAMASCUS,
FROM A SKETCH BY CAPT. M. S. BRIGGS.

The mosque of Hakim is a convenient peg on which he hangs other digressions. He refers to the great compound piers as of Lombardic type, and to the niche-pendentives as of Romano-Ravennate origin. This brings him to a study of various 12th century buildings in Palermo, leading him to assert that the latter were erected by neither Moslems nor Byzantines, but by natives of Sicily. At the same time he corrects what appear to him to be misguided views as to Byzantine influence in Italy, and next ascribes

the parti-coloured marble churches of Florence, Siena, etc., to Eastern influence. Returning at length to the mosque of Hakim, he states that the striking termination of its minaret is derived from Indian buildings of the 8th—10th centuries, and then discusses the origin of minarets in general. At the mosque of Al-Aqmar (1125) he pauses only to examine the origin of "stalactite" ornament, first found here. This he believes to have been brought from Armenia (where the first-known example, at Ani, is of the late 11th century) by John the Monk, who came from Edessa to build the walls of Cairo in the 11th century. He rejects earlier examples and various fanciful theories.

The pages dealing in detail with the origin of the horseshoe arch naturally follow the description of the Great Mosque of Damascus, where it was first used constructively and systematically. Its alleged origin in Visigothic Spain is discussed in the second part of Rivoira's book. He finds his earliest examples in ancient India, some centuries B.C. On the Euphrates he finds an early example dated 540 A.D., and an apse which has a horseshoe plan occurs in the same district 30 years earlier. Then he proceeds to state at great length, and not always very clearly, that Dieulafoy and others are centuries at fault in dating the example at Amman before the Moslem conquest, and a thousand years in error at Firuzabad; that Ramsay, Miss Bell, and others have antedated the Thousand and One churches; and that the arcade at Ctesiphon was derived from Rome!

This is somewhat amusing when one remembers that Dieulafoy himself asserts that the Romans borrowed their vaulting from Persia and Mesopotamia after their Parthian conquests. The latter theory forms the subject of Rivoira's next digression, and his conclusions are so flatly in contradiction to Dieulafoy's that no *via media* appears possible. However, the subject of the origin of the Persian dome has already been treated at some length in this magazine,* and is in any case too complicated to discuss adequately here.

The next section of the book is concerned with the early churches of Armenia. Interesting and indeed valuable as it is, the connection with the origin and development of Moslem architecture

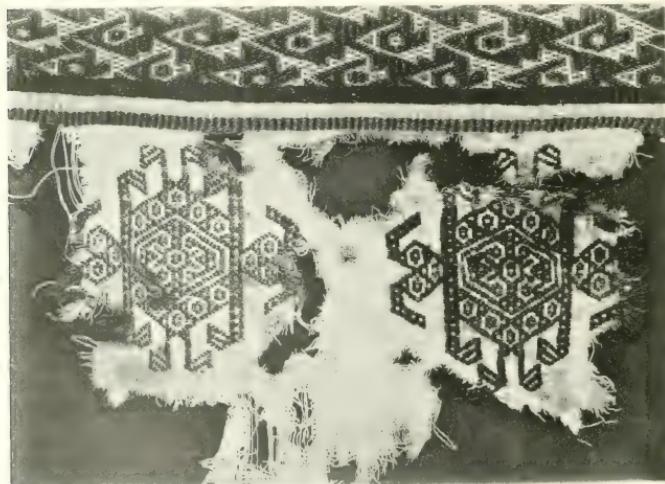
is not very apparent. Ten churches are described in detail, with copious photographs. The following are the principal conclusions of the author: that the churches of Etchmiadzin, reputed to be as old as the 3rd century, may in general be ascribed to the 7th century; that the Armenians invented the dome with a drum, the conical masonry roof over the dome, and the open bell-tower (the latter possibly derived from the open storey of Moslem minarets), and introduced the use of blank decorative arcading (originally invented in Italy), but that they did not invent the pointed arch; and that most of the remaining characteristics of these churches—notably the plan, the masonry, and the construction of the dome with spherical pendentives—originated in Rome and were developed by the builders of Ravenna and Byzantium.

The last third of the volume is devoted to an elaborate and painstaking study of the Visigothic churches of Spain, with the object of proving that the horseshoe arch was neither invented there before the Moslem invasion, nor brought there by the conquerors in the 8th century. Rivoira concludes that it did not appear in Asturias, the Visigothic mountain kingdom, until the beginning of the 10th century, when it was brought to the new church of San Miguel at Escalada [PLATE II] by "half-Arabic" monks who had fled from Cordova, where the Ummayads had introduced it a century before from the early 8th century Umayyad mosque at Damascus. In proving his point, he describes in detail some 24 churches round which controversy has long raged, discussing at length all the available historical and architectural evidence, but always offering an independent judgment. This byway has been traversed by many recent scholars, notably Dieulafoy, with whom on this occasion Rivoira appears to agree completely, though neither writer mentions the other. A characteristic digression in this part of the book is inserted to show that the so-called "Greek" cross is really Roman. The numerous and beautiful photographs of the Spanish churches described are followed by some magnificent views of the mosque of Cordova, and here the curtain rings down on a remarkable display of archaeological research and deduction, sometimes provocative, often controversial, but always interesting and worthy of the great reputation earned by Commendatore Rivoira in his previous monumental work.

**The Origin of the Persian Dome.* By K. A. C. Creswell. *Burlington Magazine*, Nov., 1913.



A. Embroidery, Incan Work (left). Brocading, Late Coastal type (right). (Victoria and Albert Museum)



B. Brocading, Incan Work. (Victoria and Albert Museum)

STUDIES IN PERUVIAN TEXTILES

BY CYRIL G. E. BUNT

II—BROCADES AND EMBROIDERIES

 N a previous article it was shown that the weavers of old Peru were in no way behind their brothers of the old world, either in their technical knowledge of the intricacies of their craft or in the ability with which they exercised it. The more deeply one probes the subject the more obvious it becomes that there is nothing primitive about the artistic products of their looms. They were past masters in their craft. They were not only familiar with practically all known methods of beautifying a web, but they employed them frequently, with the greatest ease and good taste.

It is a strange thing, and one that is perhaps obvious if sometimes forgotten, that all our modern types of weave have their roots in the soil of antiquity. Science has indeed improved manipulation and facilitated production, but has added no more to our heritage. And in studying the textiles of ancient Peru the fact is brought home to us with redoubled force, for, as far as is known at present, her arts were developed in splendid isolation.

Perhaps the zenith of her artistic expression was reached in her tapestry weaving, and the long period over which this excellence was maintained shows conclusively that she inherited a perfected art. So far as we can trace back, we find a perfect technique and a high grade of execution. If anything, in fact, the tapestries of the early period (Tiahuanacu) are superior to those of later date.

But the tapestries demand treatment by themselves as being very wonderful things, and I hope at some future date to deal with them. Just now I wish to speak of two less pretentious, but quite interesting, modes of extra decoration—brocading and embroidery—the former of which may be said to be, in a sense, intermediate between ordinary weaving and tapestry.

If we except quite the roughest of coarse mummy wrappings and mattings, it is quite exceptional to find any stuffs without some kind of ornamental treatment. It may either be constructive or superconstructive—woven in or added afterwards. Of the former we have various stripes, checks and figures, the result of vari-coloured warps and wefts, or supplementary warps or wefts—this includes *brocading*. Of the latter we have painting, reserve dyeing, feather mosaic, etc., and above all *embroidery*.

When we consider that needle-craft goes back to prehistoric ages, we may well believe that embroidery as a method of decoration may be

older than weaving itself. As a method of artistic expression it has few rivals even among primitive peoples. And to a people who laid so much stress upon artistic symbolism as did the Peruvians, it must have been a very popular way of adding to the attractiveness of their garments, whether for daily use or for ceremonial or funereal purposes. Embroidery has been found of all degrees of excellence on these textiles.

But in the past the term "embroidery" has often been misappropriated by describers of Peruvian *anticas*, for much that is at first glance taken to be embroidery is in reality brocading. This is, I agree, excusable even in cases where a scientific description has been attempted, for there is, indeed, a great similarity, and it is only by careful examination that the difference in some cases can be noted.

This is due to an inherited tendency with the Peruvians to run the stitches of the true embroideries along the line of the weft, which, creating a strong resemblance to brocading, has resulted in the two techniques being bunched together as embroideries.

The fundamental difference between the two is of course that whereas brocading is inserted on the loom during the process of weaving, embroidery is added later with a needle on a completed web. Thus brocade wefts, whether they run the whole width of the piece, "floating" below where not required, or are merely short lengths of yarn sufficient for each repeat of a figure, are, by the fact of every line being followed by a pick of the ground fabric, bound to run in a line with the weft. True embroidery on the other hand is free, and in work from other parts of the world is easily recognised, because its stitchery is in no way governed by the ground it is worked upon. The stitches may be taken in any direction.

With the products of Peru it appears that although examples of this free style of embroidery are found, yet the greater number follow the technique of brocading in deference to traditional methods which the trade-guild system under which the weavers lived no doubt fostered. To note the similarity between the two it is only necessary to compare the work on the two pieces shown in PLATE I, A. The designs upon the dark cloth are true embroidery, while those upon the light fabric are brocaded. Superficially it is difficult to tell the difference.

The piece on the left is of Incan manufacture and is a close weave of dark brown cotton finely embroidered with geometrically placed bird figures worked in brown, black, red and yellow wools. The yarns are of excellent quality and

well spun. The embroidery is well executed and must have been done with a fine needle. It has been suggested that this work was done with needles made of thorns (*vide* Garcilaso de la Vega), but although such an implement might conceivably be used effectively for brocading, I am convinced that this type of fine embroidery could not have been so worked.

The specimen on the right of A [PLATE I] (with the light ground), is a small piece in rather coarse natural cotton—possibly a loin-cloth. The lower portion is ornamented with fish, pumas and other animals in red and yellow wools. The band above, the ornamentation of which is on the reverse side, has a large puma in yellow with red features, a portion of a second one, and a thrice repeated stepped pedestal with spur-shaped figures in grey between. The yarns used in decorating this piece are coarser and more loose than in the previous case. In the band, (which is evidently designed to fall over a belt or cord), the brocading covers the ground to a greater extent and develops a tendency towards a rep-like appearance. The cumulative evidence of these features determines the piece to be of late coastal type, most probably under Incan influence. Of the two pieces shown in PLATE I, A, the loin-cloth is, I think, the older, but both are doubtless ascribable to the 15th century.

The next example, illustrated in PLATE I, B, is in a somewhat fragmentary state, but I show it because it provides a very good example of brocading of undoubtedly Incan age. The speci-

men as a whole consists of the remnants of what must have been at one time a characteristically fine garment. A figured band remains as a border to a piece of the plain cotton cloth, which was evidently decorated at intervals with a series of the brocaded figures, three of which only have been preserved. They are worked in a fine, well-spun yarn of, I should think, alpaca wool, two in dark brown and one in a bright red of great richness.

On the correct side they have every appearance of particularly neat embroideries, and they might well be mistaken for such. But a careful examination reveals the fact that they are (and one may say so without disparagement), too perfect to be embroideries. Not a "stitch" is out of its correct place—mechanically precise best describes it perhaps. And although such precision is what one naturally expects in brocade, it is nevertheless a peculiarly good example of Incan dexterity in this branch of weaving.

A separate spool of yarn was used for each figure and they were woven in loosely, "floating" below where not required for the figure and having a fair sized loop at the ends where they turn in the reverse direction after each throw of the weft.

The design itself is one of those composite figures, frequent in later Peruvian art, consisting of two human heads with a common body of conventionalised form. It may be safely ascribed to the late 15th or early 16th century.

(To be concluded.)

SOME ENAMELS OF THE SCHOOL OF GODEFROID DE CLAIRE.—VII.¹

BY H. P. MITCHELL.



T will now be possible to apply the tests of style arrived at to what is perhaps the most interesting of all the enamelled works of the School of Godefroid—the pedestal of a cross from the Abbey of St. Bertin, now in the Museum at St. Omer.² The description of the

¹ Previous articles of this series: I, vol. xxxiv, p. 85; II, p. 165; III, vol. xxxx, p. 34; IV, p. 92; V, p. 217; VI, vol. xxvi, p. 18.

² I desire to express my thanks to M. C. de Pas, Conservateur of the St. Omer Museum, for his kindness in affording me every assistance and facility in examining this object recently. As the nephew of the author of the important paper on it in the *Annales Archéologiques*, vol. xviii, and the son of the artist who made the drawings engraved in four plates (two in illustration of a later paper), in the same volume, he is doubly qualified to display it to his fellow antiquaries. Besides this publication, it has been repeatedly figured or described, in whole or part, and its relation to the great pedestal of a cross set up by Suger at St. Denis, has been fully discussed. (For the references see *Burlington Magazine*, vol. xxxiii, pp. 60, 65).

subjects included in the decoration of this superb piece, the inscriptions which accompany them, and the symbolism they convey, has been accomplished already by M. Deschamps de Pas in the *Annales Archéologiques*, and a brief description will therefore suffice to supplement the views on PLATES XIV, XV. The pedestal, of gilt copper, consists of a domed base bordered with open-work foliage, supported by figures of the Four Evangelists, and surmounted by half-figures of their symbolic creatures; from the midst of these last the socket for the cross rises, in the form of a square pillar, with half-figures of the Four Elements among foliage on the capital. The enamelled decoration is applied to the surface of the domed base, and to the sides of the pillar. The former is divided by arched bands into four compartments containing subjects representing Old Testament types or parallels of the Redemption:—Jacob blessing the sons of Joseph, the



Plate XIV. Pedestal of a cross, from the Abbey of St. Benoit. Gilt copper, decorated with champleve enamel. Attributed to Godetroid de Clare. About 1460. (St. Odile Museum). (Reduced. From a photograph by Moreau Frères, Paris.)



PLATE XX.—Champlevé enamels, attributed to Godefroid de Claire. The Baptism of Constantine, from the Soissons Triptych. (Mr. Pierpont Morgan, New York). Naaman bathing in the Jordan. (British Museum). The Baptism of Christ. (Morgan Collection, Metropolitan Museum, New York). Upper panels of the St. Bertin pedes. I. (St. Omer Museum). 1450-1465. (Variously reduced).

Passover, Moses striking the rock, and Moses and the brazen serpent. The four faces of the pillar are occupied by rectangular plaques representing four further types:—Isaac carrying the wood, the Return of the Spies from the Promised Land, Elijah and the widow of Sarepta, and Aaron marking the tribe of Levi (?) As remarked by M. Deschamps de Pas, the subjects represented unite in proof of the use of the pedestal to support a crucifix.³

In looking at this remarkable object it is hard to decide which to admire most, the modelling of the figures and foliage in gilt bronze, or the richness and variety of the enamelled decoration. The gilding of the metal is in such preservation as to give ground for supposing that it has been renovated at some time. But the enamels are in almost equally fine condition, and their colouring is so brilliant as nearly to defy description. They include not only the usual range of colours of Godefroid's school—shades of lapis blue, shades of green, turquoise blue, yellow, white, red of the usual granular consistency, and two shades of the semi-translucent purple so often referred to in these articles—but two others of great beauty and rarity in his work, a semi-translucent dark sapphire blue (e.g. nimbi of Jacob and the widow of Sarepta, and legs of Isaac), and a semi-translucent dark green (e.g. Isaac's nimbus, and a patch on Elijah's breast). Moreover, the colours are combined and graduated, rather by juxtaposition than by blending of tints, in an unusually daring manner. Thus we have, besides the normal shading of lapis blue to white and green to yellow, such sequences as lapis blue, turquoise blue, green, yellow (dress of widow of Sarepta); scarlet, lapis blue, purple, with a centre patch of translucent green (Elijah's robe); lapis blue, green, yellow (Jacob's outer robe); lapis blue, turquoise blue, white (Manasses' robe). There are various spotings and mottlings of different colours (e.g., the column of the brazen serpent, and the doorway in the Passover subject), and the colouring of the legs and feet of many of the figures in variously contrasted bright enamels is very striking.

The heads and hands are, as usual, reserved in the metal, and their engraved lines, like the inscriptions, are filled in with dark blue enamel. The enamelling is champlevé, but a small ex-

ample of cloisonné occurs in the bunch of grapes carried by the spies, executed in cloisonné discs of pale green on a ground of translucent pale purple. One of the most interesting technical features of the work has, so far as I am aware, passed hitherto without mention, namely the points of metal interspersed among the enamels to key them to their base. Such a use of metal points, picked up with the tool from the surface before the enamel was applied, is usual in the Hildesheim and other North German enamels of the period,⁴ but quite exceptional in the works of the Mosan School. Here it is confined to the convex surface of the domed foot, where, from its shape, the tendency to flake off would be greatest—the flat plaques of the pillar do not show it—evidence that its purpose was technical, not decorative as v. Falke contends.

The question for decision is whether this superb work is by Godefroid de Claire himself, or by one of the other artists who, as we have seen, employed the same methods, but with personal varieties of style. In discussing this question, it will be useful to include for consideration the bronze figure of the Sea in the Victoria and Albert Museum, published in the *Burlington Magazine* for August, 1918,⁵ and two plaques in the British Museum and the Metropolitan Museum, New York, representing respectively Naaman bathing in the Jordan and the Baptism of Christ. [Both shown on PLATE XV]. These two plaques are so closely akin, both in the style of drawing and in their inscriptions, that they are obviously the work of the same hand. Moreover, after a careful comparison of the photographs of them in presence of the enamels of the St. Omer pedestal, I think it may be said with confidence also that they are by the same artist as the enamels of the pedestal.

The colouring of the Naaman plaque includes, as usual, shades of lapis blue, shades of turquoise blue, shades of green, yellow, white, red (granular in texture), and semi-translucent crimson-purple.⁶ The colours of the Baptism plaque cover much the same range, but include also a translucent green.⁷ The drawing of the nude

³ Actual height 12.4 in. (31.5 cm.). Underneath the dome is a central socket with spreading mouth, apparently for a staff to carry the whole, pedestal and cross together. M. de Pas tells me there are rectangular enamelled plaques, similar to those on the pillar of the pedestal, in the Museum at Calais, which he conjectures may have belonged to the cross. The late M. Molinier suggested that a cross in the village church of Liessies, dép. Nord, decorated with enamels in a similar style, may be the cross belonging to the pedestal. (Molinier et Marcou, *Exposition rétrospective de l'art français* [1900], p. 86).

⁴ F.S., pp. 108, 109. (As before, the initials F.S. are used to indicate v. Falke and Frauberger, *Deutsche Schmelzarbeiten des Mittelalters*, 1904).

⁵ Vol. xxxiii, p. 59.

⁶ From the Franks Collection, 1884. 4 inches = 10.1 cm. square. The plaque is thick and heavy, richly gilded, and a good deal warped (perhaps in firing the enamel). From a photograph kindly supplied by Sir C. H. Read.

⁷ From the Spitzer Collection. (*La Collection Spitzer*, Molinier and others, vol. I, p. 97). It measures 4.05 inches = 10.3 cm. square, and forms part of the Pierpont Morgan Collection in the Metropolitan Museum, New York. For this photograph I am indebted to the kindness of Mr. Joseph Breck, Assistant-Director of the Museum.

figures should be compared with that in the Baptism of Constantine on the Stavelot triptych [PLATE XV].

Taking into consideration the various features of the work—drawing, colouring, method, and inscriptions—it appears probable that the St. Omer pedestal is by Godefroid himself, at a stage of his artistic development intermediate between the British Museum cross [Article II, PLATE V] and the later work of the Henry of Blois and the Llangattock and Leroy (Magniac) plaques [Article IV, PLATE IX; Article III, PLATES VII, VIII]. The former was dated about 1155; the latter group may be as late as 1165. A date about 1160 seems reasonable for the pedestal.⁸ Here we still have the early habit of vertical inscriptions borrowed from Byzantine art, but the faces and figure-drawing are freer and more fully developed than in the British Museum cross. The lettering on both is very similar. On the Baptism and Naaman plaques, it approaches more nearly to the later type of the Henry of Blois pieces [Article V, PLATE XI], and they may be dated about 1165. The survival of vertical inscriptions again shows that to be no safe evidence of early date. In these later works Godefroid's tendency towards making the right-hand stroke of his A's approach the vertical is pronounced, and the lettering becomes more sprawling.

It seems to me that these enamels, so daring in colour and so perfect in technique, are the product of Godefroid himself, in the full enjoyment of a complete mastery of his art, and indulging his taste for bright and varied colour to the

⁸ Dr. v. Falke dated the pedestal about 1160 (F.S., p. 76), but more recently has assigned it to Godefroid's early period, i.e. about 1150. (In Lehner's *Illustrierte Geschichte des Kunstgewerbes*, I, pp. 268-9).

THE INFLUENCE OF THE FURNITURE BY HERBERT CESCINSKY



MR CHRISTOPHER WREN is, probably, the first instance, in England, of an architect who included decorative interior woodwork in his sphere of operations. Until almost the last decade of the 17th century the joiner-designed small-panelled woodwork was the general rule. John Penhalow's wall panelings, of oak enriched with carvings of cedar, with which he embellished his double set of chambers in Clifford's Inn in 1686, were probably the earliest departure in the direction of the use of large panels. There is little doubt that the small panels of the Tudor and Stuart periods were the

fullest extent. While expressing this opinion, however, I think it must be regarded as by no means improbable that he may have been assisted in his work on the pedestal by some talented pupil. This applies especially to the modelling of the figures in gilt bronze. The freedom of pose and the variety of action of these figures seem to be somewhat beyond the artistic power of Godefroid. In the closely related little figure of the Sea at South Kensington, already referred to, these qualities, as well as the finish of the work, are carried still further.

Among the artists trained in the workshop of Godefroid, we may probably reckon both Wibert of Aix-la-Chapelle, whose work on the corona there has been illustrated [Article VI, PLATE XII], and Nicholas of Verdun himself, the greatest of all the goldsmiths of the 12th century. We know nothing positive of Wibert's earlier work, however; and nothing of Nicholas's before the Klosterneuburg altarpiece of 1181,⁹ but it is obvious that such achievements must have been preceded by a long period of development.

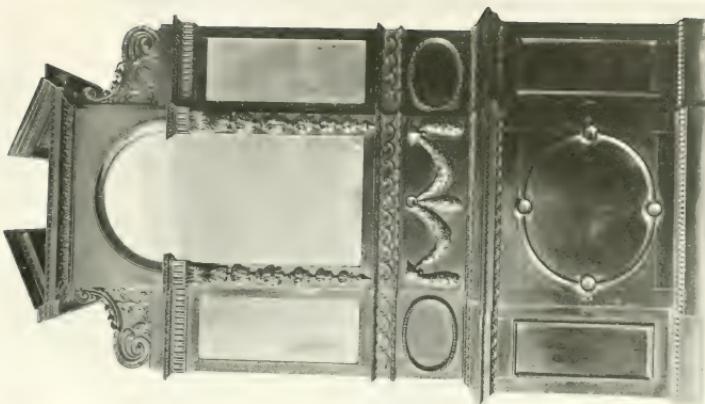
It would not be surprising if the remarkably lively style of some of the figure-modelling in bronze on the St. Omer pedestal were due to the hand of one of these brilliant pupils in his younger days, rather than to the master's. It is hardly profitable to speculate more definitely in the absence of fuller materials for forming a judgment.¹⁰

⁹ Fully illustrated in Drexler and Strommer, *Der Verduner Altar* . . . im Stift Klosterneuburg, 1903. It has been suggested that a reliquary in the Lyons' Museum may be an early work of Nicholas under the influence of Godefroid. (O. von Falke, *Der Dreikönigenschrein . . . im Cölnner Domschatz*, p. 14.)

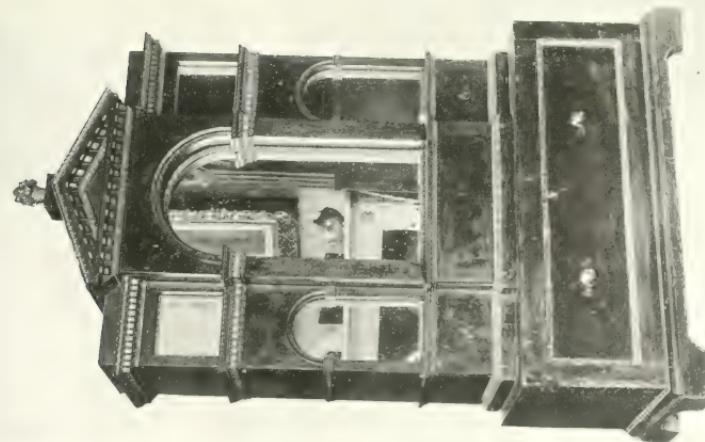
¹⁰ The best photographic reproductions of the pedestal are those in Molinier et Marcou, as above, pl. 26, and in F.S., pl. 116. PLATE XIV herewith shows it in a third position.

ARCHITECT ON ENGLISH

direct outcome of the difficulties, with the primitive tools of the sawyer and joiner at that date, in the cutting and preparing of large surfaces. Added to these, of course, was the fear of shrinkage on the part of the joiner responsible for the stability of his woodwork. Cutting and planing could have presented few problems, however, at the date of the last of the House of Stuart, but the fashion of these small panels died hard. From the original difficulties of the sawyer had grown up the fear of shrinkage or warping, and these small panels had become a tradition. It remained for the architect, with all the temerity of ignorance, to boldly design large-panelled



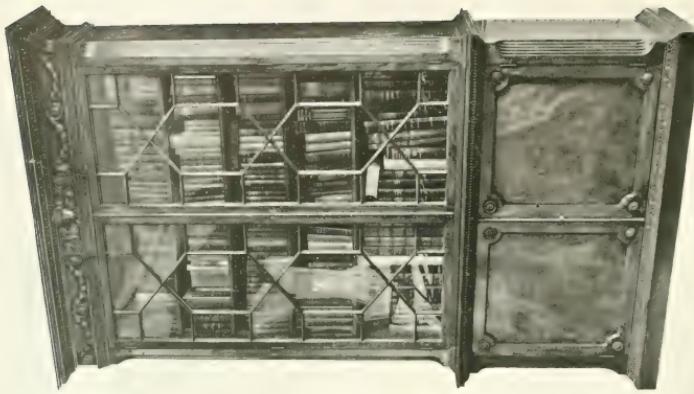
B. Carved mahogany cabinet, 1720-5. (Mr. Bass)
Design)



C. Carved beamed and gilded pine cabinet, 1720-5. (Mr. C.
H. F. Kinneret)



C' Carved mahogany bookcase, 1750, (Sir John H. Ward),
Cescinsky



D' Carved mahogany bookcase, 1770-80, (Mr. Herbert
Cescinsky)

Plate II. The influence of the Architect on English Furniture.

wainscoting, leaving the difficulties of manufacture and the responsibility for the good behaviour of these large panels on the shoulders of the woodworker. That these panels did shrink soon after they were first made, in spite of elaborate seasoning of timber, is more than probable; the large bolection mouldings and deep rebates of this period were specifically intended to hide such shrinkage as much as possible, and the later daubing with paint must have been frequently necessary to hide cracks and open joints. We see these panelings, in our museums and elsewhere, stripped of their manifold coats of paint, but the re-jointing of panels which has been done at the same time, as a general rule, is not so evident.

The architect, once having encroached on the domain of the joiner, and in the case of wall panelings, with considerable success, turned his attention to furniture, and here the want of tradition, coupled with absence of knowledge and restraint, were immediately manifested. Sir Christopher Wren appears to have recognised his limitations and to have left furniture alone, but it was otherwise with his pupil, William Kent. Much of the furniture at Houghton bears eloquent testimony to Kent's shortcomings as a designer of furniture. The joiner, who could have rendered considerable assistance, and who, in later years, did much to rationalise this architect-designed furniture, had not yet assimilated the new manner, and the architect had to rely on his own unaided imagination, reinforced by very little, if any, knowledge of the possibilities and limitations of timber or of furniture construction. Thus, the early efforts, such as the cabinet illustrated in PLATE I, A, can only be described as wooden buildings masquerading as furniture. This cabinet loses something of its original appearance by the absence of its original stand. There are eight doors in the piece; five with panels of silvered glass, and three of simple slabs of wood. The central arched door is the only one fitted with a lock, the others all open by releasing spring catches from inside. Thus the locking of this central door secures every other door. The mouldings are carved, and the whole cabinet has originally been gilded and painted with crude figures. The whole of the work has been overlaid with a coating of bitumen varnish, which has pustuled and turned to a dark-brown shade. On its original stand or base, of simple classical form, and in one of the large halls of this period, this cabinet must have had a certain stately dignity to compensate for the otherwise crude design as a piece of domestic furniture.

In PLATE I, B, we have this style in its more developed form, where the assistance of the

joiner,—although rather ill-directed—is noticeable. Vanbrugh designed several pieces of this character for Blenheim and Castle Howard. Considered as furniture, it is hardly more successful than the previous example.

Towards the middle of the 18th century this association of architect and joiner produced some rather noteworthy results. In PLATE II, C, is illustrated a fine mahogany cabinet at Dudley House, a piece where the somewhat squat proportions are redeemed by the quality of the mahogany and the superb workmanship. This cabinet is certainly pre-Chippendale, although the device surmounting the akroter of the pediment might have suggested a model for the "Director," and the influence of the architect is especially noticeable in the pediment and frieze, and the massing of the lower carcase. There is more than half a century between this mahogany cabinet and Penhalow's Clifford's Inn room, but the same tradition can be observed in the scrolled pediment of the former and the door head in the latter. The joiner is responsible for such details as the cut-out, or bracket plinth,—the double staging here is general on the bases of the early long-case clocks,—the moulding of the lower, and the sash-barring of the upper doors, and the furniture—as distinct from the architectural—carver is responsible for the central tablet of the frieze. The very shallow break of this tablet should be noted, as this detail, which is somewhat rare, appears in the next example.

Towards the middle of the 18th century the term "architect" became the fashionable indication of a profession, as distinct from "joiner" or "cabinetmaker" which designated the artisan. Thus Batty Langley styled himself "architect," although his treatment of the Gothic should have been a capital offence. Yet he designed a good deal of well-proportioned rational furniture. Many others followed his example, the brothers Halfpenny for example, and dubbed themselves "architects" without any evident claim to the title. Nearly every cabinetmaker who published a book of furniture designs began with an illustrated treatise on the Five Orders. Sheraton added chapters on perspective, and would have made his "Drawing Book" (note the title) more erudite than useful, if his subscribers had not made it plain to him that what they wanted was a book of designs, not a treatise on drawing.

Chippendale, by the publication of his "Director," elevated the status of the cabinet-maker, and until the genius of Robert Adam again asserted the sway of the architect, the furniture from 1754 until about 1765 is nearly all designed by the cabinetmaker. In this note

we can afford to neglect the work of Adam; his style (in which term is included the designs of his imitators) is so unmistakeable that it can be recognised at a glance.

The bookcase illustrated in PLATE II, D, is an exceptional example in many ways. It belongs to the latter half, possibly the last quarter, of the 18th century, it bears the imprint of the architect very strongly, and yet shows none of the influence of Adam. It is a curious jumble of characteristics as early as the carved surbase and plinth, which are of the fashion of the last decade of the 17th century, combined with the carved paterae at the corners of the lower doors, which are of the style of Hepplewhite (1788). The cornice and frieze moulding are purely classical in detail, and the central tablet of the frieze has the same shallow break as in Sir John Ward's book-case at Dudley House. This tablet is veneered with satin-wood (a wood not used before about 1755), and the applied carving of the Satyr's head encrolled, is in the fashion of 1730. The sash-barring of the upper doors is of the early heavy section, a double-hollowed astragal, and the squat lower carcase is a direct copy from the dado of the Wren period. How successful this combination of details, ranging over a century, is, the photograph will show. The wood is a fine straight-grained Spanish mahogany which has bleached to a cinnamon shade with the action of sunlight. That the sun has been responsible for this fading is evident from the fact that from the cornice down to about three inches below the top style of the upper doors, the wood has not bleached. Owing to its height (the bookcase measures 8 ft. 11 ins. from the floor to the top of the cornice) this upper portion would be beyond the action of the sun's rays entering a room through a side window. The lower carcase is only 2 ft. 10 $\frac{1}{2}$ ins. high. The width over carcases is 4 ft. 10 ins., depth of upper part 1 ft. 3 $\frac{1}{2}$ ins., of the lower 1 ft. 7 ins. Behind the lower doors are four drawers, each the full width of the carcase.

This piece has already been described as the creation of an architect, in spite of many details which are evidently due to the cabinet maker. The classical character of all the mouldings counts for very little, as these details were the common property of the wood-working trade at this period. It is rather the general proportions, the pedestal character of the lower part, and especially the use of characteristics which collect

the fashions of a century in the one example which negative the idea of the cabinet maker as its creator. The influence of fashion in furniture, especially during the Georgian period, can hardly be over-estimated. The craftsman who "made for stock,"—to use the modern expression,—would not endanger his chance of a sale by employing an out-of-date fashion, and, in a similar way, the patron seeking the advice of the cabinet maker, would have the current fashion recommended to him, as this would necessitate no departure from the existing workshop methods. The decline of marqueterie, for example, would mean the gradual extinction of the marqueterie cutter, and we cannot imagine a craftsman, especially an employer of labour such as Chippendale, for instance, going out of his way to suggest an extinct fashion to his patrons when all the difficulties of execution were considered.

The architect would be under no such disabilities, however. He could allow his fancy to roam over all the fashions of bygone days, and once having satisfied his client with a design,—with all inherent difficulties of manufacture either unknown, or studiously kept in the background,—the sketch would be passed on to the cabinet-maker, whose business it would be to realise the architect's idea without question. He could rationalise any incongruous notions; he could insert his own ideas of ornamental detail, if these were merely suggested,—as in all probability they were—on the sketch, but whether the finished piece was out-of-date at the time that it was made was not his concern.

With the rise of Robert Adam, however, this freedom of handling was denied to the cabinet-maker. Adam knew what he wanted, and his detailed drawings in the Soane Museum are marvels of painstaking accuracy. That Adam, in his turn, learned from the cabinet-makers he employed is unquestionable; his later drawings show this unmistakably when compared with his earlier efforts, but from first to last every detail, whether good or bad, is shown with a careful minuteness which precluded even a craftsman of the renown of Thomas Chippendale, from taking liberties with Adam's own style. That this course submerged the individuality of Chippendale is, perhaps, a pity. When he partially escaped from the thralldom of Adam's manner, —as in the case of the fine library table at Nos-tell, for example—the result of such freedom was often very noteworthy.

RECENT ACQUISITIONS BY THE BRITISH MUSEUM



OLLOWING the precedent of the past years some account is given below of objects acquired by the national collections during the year 1919:—

In the British and Medieval department no single acquisition of outstanding importance has been made, unless the group of Coptic remains of the 6th-7th century from Wady Garga, near Asyût, may be so described. These objects were obtained as the result of excavations conducted by Mr. R. Campbell Thomson in the winter of 1913-14 on behalf of the Committee of the Byzantine Research and Publication Fund; the Museum is indebted to the Committee for the series exhibited in the Christian Room. Although the site in some ways fell short of expectations, the cemeteries especially yielding little of interest, the series contains desirable additions to the collection, including carved limestone, ostraka, painted pottery (chiefly fragments), and a wall-painting removed from a villa a short distance away. This was unfortunately damaged, and has needed considerable restoration; but the most interesting part, a kind of *emblema* or inset in monochrome representing the Three Children in the Furnace, has remained almost intact, with the Coptic inscription beneath it—a charming little design: the restored portions surrounding it on three sides have figures of SS. Cosmas and Damian and their three brothers. The unglazed figured pottery is boldly painted with human and animal subjects or conventional patterns; the fragments of one pot have nude figures in combat with beasts in a more classical style than that usually met with. Short notices of the excavations and the wall-painting were published in the *Journal of Egyptian Archaeology* for July, 1914, and January, 1916.

Of a very different school of art, but of even greater rarity, is a silver brooch of the type commonly called Celtic, dating from about 780 A.D. This specimen, the gift of Sir John Ramsden, Bart., has no history—but it is a singularly fine example of a school which displayed an infinite variety in detail while keeping within rigid bounds in general type. It is engraved with the elaborate interlaced ornament characteristic of the time, and found in its perfection in the Lindisfarne Gospels, and on the back are two applied medallions with the trumpet coils reminiscent of the British art of eight centuries earlier.

The bequest of Mr. R. J. Steggles of a bronze censer cover enriches the Museum with a fine work of art. This is of bronze, once gilt, with

complicated architectural details and the symbols of the Evangelists scattered among them in the manner familiar in work of the early 13th century or earlier. Both as a piece of design and as mere casting it is of unusually high quality.

Another fine piece of work among the acquisitions of the year is the panel of *opus anglicanum* embroidery, already published in the Magazine in April last, the bequest of the Condesa de Valencia de Don Juan.

Finally there should be mentioned the generous gift by Mr. Bryan Harland of his splendid series of English salt-glazed wares. He has long been known as an enthusiastic collector in this very popular field, and his gift includes examples of some of the finest models, both plain and painted in enamel colours.

Among the acquisitions in the Ethnographical section, which are of importance in the study of primitive art, are two stone fragments from Costa Rica, presented by Mrs. Church, widow of the late G. E. Church, the well-known traveller. One of these represents the head of an alligator some twenty inches long, carved from grey volcanic rock. Though primitive in execution, the sculpture displays an economy and certainty of line which render it distinctly impressive. The other, the head of a snarling puma or ocelot, is smaller—slightly under eleven inches long—and is rather more naturalistic, but equally forcible.

Another important acquisition is the upper portion, 44 inches long, of a large wooden idol from Rarotonga, of rather complicated design. The end represents the head and arms of the god, while from his chest projects horizontally a row of miniature figures of the same deity. The whole is cut from solid wood of extreme hardness. The style of the carving is interesting. In both the main and subsidiary figures, particular stress is laid upon certain features of the body, eyes, ears, mouth and arms. These are depicted in rather exaggerated form by bold outlines in high relief. The repetition of the subsidiary figures, each exhibiting the same exaggerated features, gives a geometrical cast to the design as a whole, almost overshadowing the naturalistic origin. Other specimens of wood carving from the same island, already in the British Museum, show that similar designs frequently degenerated into purely geometrical ornament in which all trace of the original naturalistic *motif* was lost.

A small, but important, series of textiles, from ancient graves in various cemeteries in Peru, was also acquired. These exhibit great variety

and perfection of technique and colour. The designs consist in the main of figures of men, beasts and birds, singly or in combination, and are applied with a remarkable sense of balance to the space which they are intended to cover. The colours have a wide range and are distributed with equal regard to proportion.

The accessions to the Department of Greek and Roman Antiquities during the year were in large part the result of the activities of British forces and of individual officers in the Mediterranean regions.

The British Salonika Force had formed a small museum at Salonika of objects found in the course of trench-digging and other military works. By the good offices of the General Officer Commanding (General Milne) and of the Greek Government, the greater part of the collection was shipped for England. It was designed in the first instance for the National War Museum, but found a more appropriate home in the British Museum. It included two sepulchral reliefs, a colossal bust, and part of a draped female portrait statue. The smaller antiquities included an admirable Attic bronze helmet, a fine bronze cup, a Corinthian vase, and many fragments of early pottery.

In connection with the British advance in North Syria, a remarkable bronze mask of a parade helmet was brought from Aintab in North Syria, and was given by Miss Borthwick. It is akin to the masks found at Ribchester, Melrose, and elsewhere through the Roman Empire. The face is a decadent rendering of a type of the grand style. The period during which such helmet masks were in use appears to have been the 2nd century A.D.

Two officers of the Museum on active service, Captains Forsdyke and Pryce, obtained at Cairo and presented a singular bearded head in stag's horn which was originally found in Crete. It appears to be the head of a staff of the Minoan period.

A British soldier at Canopus in Egypt was fortunate enough to find in the sand an admirable turquoise head of Tiberius. It is an excellent portrait, and very finely worked.

THE NEW EL GRECO IN THE NATIONAL GALLERY BY W. G. CONSTABLE

 T is a welcome and refreshing thing that the latest addition to the National Gallery should be a work whose importance is primarily aesthetic, and not literary or historical. The *Agony in the Garden* [PLATE] has already almost justified its purchase by the in-

In the remote region north-east of the Caspian, an officer purchased a Greek chalcedony scarabaeoid, with an intaglio of Victory as a charioteer, driving a two-horse chariot.

On the occasion of the reconstruction of the Parthenon Frieze, when it emerged from the depths of the Post Office Tube under Holborn, the fine corner piece of slab 36 of the North Side was given by Mr. J. J. Dunville-Botterell, of Colne Park, Essex. It will be remembered that this piece, which, there is good reason for thinking, belonged once to Athenian Stuart (*Times*, July 15, 1919) was found some twenty years ago in a garden rockyery at Colne Park. It gives the upper part of a rider, and the head of one of the horses, and is the most important original fragment of the frieze that has been added to the museum for many years.

Among the ordinary accessions of the year, the following may be mentioned:—

GOLD ORNAMENTS.—A necklace of poppy seed-vessel beads and a central lion's head pendant, from Acarnania.

SILVER.—A small seated statuette of Jupiter with the thunderbolt, from the Home collection of silver, appears to be a part of the great find of silver statuettes, made at Mâcon in 1764. Eight figures from this find passed to the Museum, from Payne Knight's collection, in 1824, and the new figure is now exhibited with them.

BRONZE.—A bronze statuette of a gladiator, formerly in the Gréau Collection, was purchased at the Hermann Weber sale. It is an interesting rendering of a Samnite gladiator appealing for the verdict of the public.

A fragment of a bronze relief, with scenes from the life of Achilles, appears to be a part of the series on the so-called *tensa Capitolina* at Rome. It was bought at the same sale.

VASES.—These included a kylix, signed by the potter Archeneides, not previously represented in the Museum, and a bowl with reliefs in black ware, showing scenes from the Odyssey. The vase is published in *Annali dell' Istituto*, 1875, Tav. N.

(To be continued.)

terest it has aroused, not only among artists and connoisseurs, but among the general public. The Director and Trustees are to be congratulated on their courage and discernment; especially in view of the fact that the purchase had to be decided upon before the picture, which was excessively dirty, could be properly cleaned.



The Agony in the garden, by El Greco. (National Gallery).

Probably, however, to this thick coating of grime undisturbed for centuries, the painting owes its excellent state of preservation. Though slightly damaged in two or three places, it has been skilfully repaired and cleaned, and now stands much as it must have appeared when it left the artist's hands. Originally in the Convent of the Salesas Nuevas of Madrid, it is one of several versions of the same subject painted by El Greco, another example being at Lille. It is mentioned by Cossio in his exhaustive monograph on El Greco (No. 80 in the Catalogue Raisonné). Comparing it unfavourably with the Lille picture, he considers it as "more moderate but at the same time more insignificant"; and describes it as deteriorated and badly repainted. Evidently, the condition caused Cossio to make only a very superficial examination, for the painting is an important and characteristic work. It gives an opportunity of seeing at his best a great master of expressive design who is little known in this country. Hitherto, the only examples of El Greco on public exhibition in Great Britain have been the *Luigi Cornari* (or *St. Jerome*) and the *Expulsion of the Money Changers from the Temple*, both in the National Gallery; the first of which was probably painted before El Greco settled in Spain, and the second at some date between 1584 and 1594, while the painter was still to some extent under Italian influence. The *Agony in the Garden*, however, dates from El Greco's last period (1604-1614) when he had shaken himself free from borrowed methods and current conventions, and developed his own peculiar means of expression to their fullest pitch, without compromise or concession. Chiefly, El Greco is remarkable for his rare power of design in three dimensions; that is, he secures rhythm not merely on a flat surface, but also to and from the spectator. Many painters have achieved three-dimensional quality in various parts of their pictures; but very few have given plastic character to the whole. Cézanne is one; El Greco is another. For this purpose, El Greco's technique is closely adapted. He treats the human figure, not so much as a complex of related parts, which is to be given tactile quality, but as a unit in design. Thus, the figure may be elongated, its proportions altered, its anatomy disregarded, its size in relation to other parts of the picture arbitrarily determined, in the interest of design. Lighting is rarely naturalistic, but is arranged so that it gives the lines and masses required.

Colour, again, is distributed to carry out the rhythm of the design, and to give plastic feeling; and apart from the question of beauty of surface, the brushwork is used to accentuate dominant features.

These characteristics are markedly present in the National Gallery El Greco. The solid, three-dimensional quality of the work inspires an intense sense of reality. The world created may not be the world of the spectator; it is a region of almost melodramatic *Sturm und Drang*; but it is nevertheless entirely convincing. The picture gives rise to a sense of gloom, of feverish restlessness, of almost savage intensity, mainly by virtue of design and colour working in harmony. There are few straight and no horizontal or vertical lines, so that there is nothing to give a feeling of stability or repose. Instead, there are angular, arrow-headed forms, especially marked in the upper part of the canvas and in the lower right hand corner. The eye is given no rest, but is carried along one line only to encounter another sharply opposed to it. Nevertheless, all these unstable elements are composed into a unity, and centre on the figure of Christ; whose treatment as a single and indivisible motive in the design is emphasized by the method of handling the folds of the robe. The arrangement of the Apostles within an elliptical form not only assists the composition as a whole, but gives the group a remote and detached quality. The figure of the angel is treated in a less masterly way, for though its lines carry out the general intention admirably, the figure itself is rather wooden and inexpressive. The colour has a certain steely brilliance, obtained by skilful juxtaposition of tints, remarkably little unmixed colour being used. By the same means, solidity and texture is given to individual parts of the picture, and plastic quality to the whole. For example, the crimson of Christ's robe is thrown into high relief and marked out as a focus of interest by the colours surrounding it, especially the greenish blue of the lower folds. The various planes are placed in relation by similar means, notably by the contrast of the cool colour of the clouds and sky compared with the warmer yellowish brown of the rocks and foreground.

The picture is in brief such a remarkable achievement, both aesthetically and technically, and in its adjustment of means to an end, that it is likely to have a considerable influence upon British art.

REVIEW

LA PEINTURE ANCIENNE AU MUSÉE ROYAL DES BEAUX-ARTS D'ANVERS. By POL DE MONT. Brussels (G. van Oest and Cie).

This volume belongs to a type which every student knows how to value and has constantly recurring occasions to feel grateful to. Of the eight or nine hundred pictures in the Antwerp Museum, close upon 150 are here reproduced, mostly in very satisfactory half-tone illustrations. The selection comprises a large proportion of such pictures as offer considerable interest to the

art historian, but only too rarely—as experience shows—are reproduced by the average commercial photographer. The ideal for students is of course the catalogue in which every picture in the gallery is reproduced, but failing that even selections, when made with as much discernment and catholicity as the present one, are useful and welcome enough. M. Pol de Mont, the director of the gallery, contributes an introduction, brief and to the point.

T. B.

A MONTHLY CHRONICLE

EXHIBITION OF RENOIRS AT THE CHELSEA BOOK CLUB.—To understand Renoir it is perhaps necessary to study his minor works as his large and deliberate compositions, for Renoir was a singularly instructive artist. This gives a special interest to the present exhibition, where he can be seen in a great variety of periods, moods and subjects. There is an early portrait of a boy, tight and precise in its drawing but marvellous in the finer of its flesh tints, and its research for atmospheric colour. Another "tight work," though I think of later date, is the picture of two women washing clothes by the side of a stream. Here the forms are modelled with extraordinary minuteness and delicacy, with a process of minute *hachures* almost like the stippling of some Victorian water-colour painters. One recognizes, none the less, the great qualities which flower more freely and fully in the later work, the care and amplitude of his drawing, the exquisite sensitiveness of his colour.

Renoir occupies such a great position in modern art, his reputation has grown so steadily, that it will be necessary for the BURLINGTON MAGAZINE to devote some articles to a critical exposition of his genius. We propose to take advantage for this purpose of the elaborate work on him which M. Volland has been writing and which will appear in a few months' time. In the meanwhile we reproduce here two of the works now on view at Chelsea. One is a large sanguine drawing of a mother and child [PLATE A], in which Renoir shows his peculiar feeling for the full soft contours of young children and his quick sympathy for the significance of movement. The other is probably a late work [PLATE B]. It has certainly that peculiar breadth and volume in all the masses which was the crowning achievement of his long career.

R.F.

LEICESTER GALLERIES. RECENT SCULPTURE BY JACOB EPSTEIN.—In these sixteen pieces of

sculpture, Mr. Epstein shows himself in a more restrained and academic mood than in some previous work. The series of heads, chiefly in bronze, which comprises all but one of the exhibits, displays more of the characteristics of the modeller's art than of the sculptor in stone. Almost invariably, the artist secures excellent realization of the quality of human flesh; which, combined with a satisfying sense of structure and skilful simplification of surface forms, makes his work comparable to earlier Greek sculpture in its expressive vitality. This quality, conspicuous in the four *Studies of a Babe, Nan, and Lillian Shelley*, is on occasion lost as in the *Portrait of a Lady*, owing to the desire to give individuality and character. But when, as with *An American Soldier*, the two are combined, the sculptor is at his best. One device employed by Mr. Epstein, which resembles that employed by Rodin in figure subjects, is to represent different parts of the face in different phases of the same movement; and in the case of *Miss Marguerite Nielska*, produces a vivid effect of mobility of feature. But in the head of the large standing figure of Christ newly risen from the tomb, it seems superfluous. This figure is less realistic and more sculptural in character than the other work. Its dignity and impressiveness are largely due to the simplicity of treatment, and the use of vertical lines in the design, emphasized by the poise of the head. The hands are skilfully arranged so as not to mar this effect. In one respect, however, Mr. Epstein pays the penalty to which every sculptor is liable, as a result of being able to work in three dimensions; that he cannot dictate the spectators' view point. The profile of the Christ from its right is admirable; but from the front, the thin edge of the strip of grave-cloth hanging on the right arm weakens the general effect; and from the left, the outline is dull and uninteresting.



B - Portrait in oil, by Renoir



I - Renoir in oil, (and oil had), b. Renoir

LETTERS

MILANESE ARMOURERS' MARKS.

DEAR SIR,—If you will allow me, I should like to make a few comments with regard to some statements in Mr. Camp's very interesting paper upon the Missaglia helmets contained in the November issue of the BURLINGTON MAGAZINE.

In speaking of the establishment of the Missaglias he states that in 1469 Antonio came into possession of a "rolling mill." Now by a rolling mill we understand a mill in which metal is rolled into sheets or plates of various sizes—I question if rolling mills had come into existence at that date, and think a *battering mill* would be the truth. This would be a mill worked by water power in which the steel was battered or beaten by large hammers into sheets of different thicknesses and sizes, to be supplied to the armourers by the "bundle". I may say that I have examined a great quantity of armour during the past thirty years and more, and have not, so far as my experience goes, found any sign of the peculiar marks nearly always left by the mill upon the surface of the metal in the process of rolling. In some very late armour these marks may sometimes be seen, but upon the inside of armour of the 15th and 16th centuries I have never met with it. There is, I believe, in the Metropolitan Museum in New York a mounted suit of the 17th century on which these marks are seen. They go in lines in various directions, showing that the metal was rolled in several ways, instead of in one only as at present. In the picture by Jan Brueghel and Hendrick van Balen, down in the right hand corner is seen a battering mill, with a man and boy at work. I have seen just such a mill worked by water power used in Cornwall for breaking up ore and hard stones, and the only thing which strikes one about the use of it is, that it would be an exceedingly slow process to beat out a sheet of metal. I feel sure that it would take more powerful machinery than they possessed in the 15th century to roll plates of steel.

With regard to the crown over the Missaglia mark, Mr. Camp suggests that it was not used until the family had been ennobled, but there are a vast number of other armourers' marks in which a crown of various kinds forms a part. These crowns cannot mean that all these armourers and sword makers were ennobled! I take it that these crowns were only decorations, and in the case of the Missaglias

a very beautiful one. The many armourers of Madrid used marks with most elaborate crowns over various monograms and animals.

Another point I should like to challenge is that the particular shape of a helmet was the exclusive property of one armourer. Mr. Camp seems to imply this, and I take him to mean that no other armourer besides the Missaglias dared produce a helmet of this classic form. Surely the fashion and shape of armour and helmets was in the air, so to speak, and belonged to no one set of armourers. The different salades and armets were made by all. Helmets of this classic form were used greatly by the Venetians, decorated with gilded scroll work and covered with velvet, and probably many would be made in their own workshops. Again, with regard to Mr. Camp's attempt to ascribe a particular helmet, marked with one of the various Missaglia marks, to one of the several brothers, I should like to point out that we know the Missaglias managed a large business, and their time, as now in a similar case, would be greatly taken up with direction and correspondence alone, so that their personal work would not probably be of any great quantity. All armour coming from the workshops where, there can be no doubt, picked and clever workmen were employed, would be stamped with one or other of the family marks. I do not intend to say that the brothers never did any of the work themselves—for they were doubtless past masters—but that it is next to impossible to ascribe any particular piece with an approach to certainty, when the factory, as we may call it, turned out armour in such quantity and of such fine quality. It would have been utterly impossible for the Missaglias themselves to have produced by personal work anything near the number of suits we know they must have supplied to various nobles and courts. We must, I think, be content, when we see a helmet or piece of armour having their interesting stamps upon them, to accept them as coming from their workshops, having first passed their personal inspection.

I am, yours faithfully,

PAUL HARDY.

DEAR SIR,—Mr. Paul Hardy is quite right—there can be little doubt that it was a "battering" mill, but a mill is so closely associated with the idea of "rolling" that this misdescription was easy.

Mr. Hardy does not refer to my first and alternative conjecture as to the date when a crown first formed a part of the Missaglia mark, namely, that it was not until after they had been appointed armourers to the reigning Duke of Milan. That a crown could be assumed by any armourer or swordmaker of the 15th century merely as a decoration, and not as a sign of royal or ducal patronage, I think unlikely unless it had previously been adopted as a Guild or Town mark.

I did not wish to imply that the particular shape, or classic form, of a helmet was the exclusive property of one armourer. The point was that close copies, or nearly identical contours, stamped with marks simulating those of the Missaglia were unlikely to have been produced by members of a fraternity working in the same town and therefore not improbably in the same street. All might be of similar fashion, none would be identical. If upon the reopening of the Wallace Collection Mr. Hardy will compare the Armet 85 (fig. H, pl. II, November issue) with the Armet 84, he will see that although of the same fashion there are unmistakable differences in contour and workmanship.

With regard to Mr. Hardy's last question, it will never be known how far a particular piece was the personal work of the master, and how much of it the work of his assistant. I do not think that on a question of this kind the practice of our own day with that of the 15th century can be safely compared—the farther we go back the more personal service becomes—this is noticeable even within the brief span of one lifetime. No doubt the practice was for the assistant armourers to forge up a piece in the rough to temples or other patterns, and that these pieces were finished and stamped by the master-smith. As the master's business grew, and the skill of his assistants increased, it is possible that the master's work ultimately became merely one of inspection. Conflicting with this view is the fact that the majority of pieces existing today carry no armourer's marks, nor is there evidence that of the large output of the Missaglia workshops all bore the master's stamp.

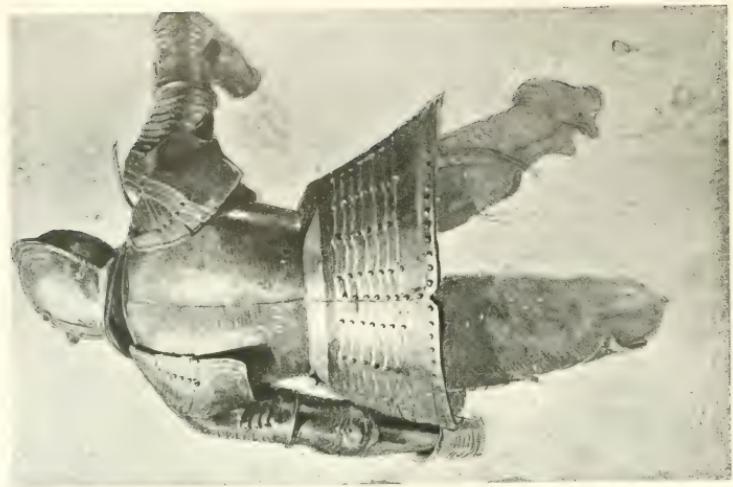
Yours faithfully,
S. J. CAMP

SIR,—I have read with interest Mr. G. F. Hill's letter in the January number of the BURLINGTON. I had long ago noted the mark on the shoulder-plate of the Alfonso Duke of Calabria medal and I believe Mr. Hill is right in thinking that I attracted his attention to it. I had not noticed the one on the Gonzaga medal. Both these marks might be Milanese, and the probability is that they were so, for it is known that although there were many working ar-

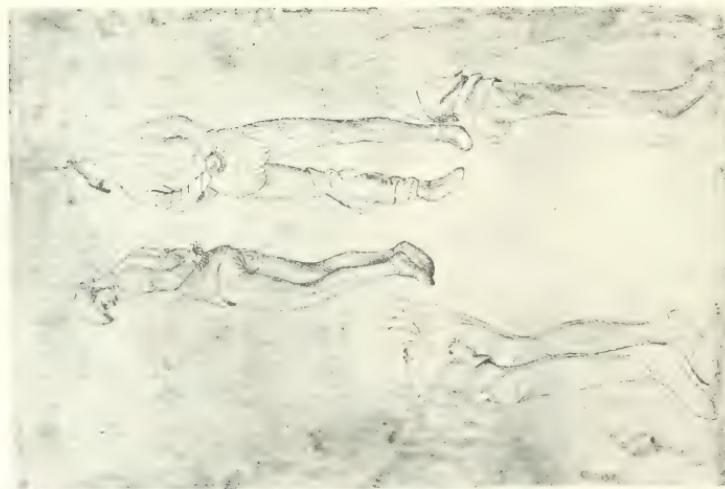
mourers in other cities, Milan in the 15th century supplied all the Princes of Italy with their finest armour. I can only make a hazardous guess as to the armourer who may have used the mark A.A. on the Gonzaga medal of 1447 or 1448. He may have been Anrigolo d'Arconate, of whom we have records in 1428 and 1446. He was probably the son of Donato d'Arconate *magister ab armis*, working in 1406. In 1428 Anrigolo entered into partnership with Ambrogio da Birago, and in 1446 we find him in partnership with Ambrogio da Binago, who later would appear to have been working at Lyons, from 1458 to 1483, where an Antonio da Binago, probably his son, was an armourer from 1482 until nearly the end of the century. The similarity of the names Birago and Binago might lead one to suppose that they applied to one armourer, but both Birago and Binago exist as places and Ambrogio was a favourite name in the diocese of St. Ambrose. Birago is 20k. from Milan on the way to Como, Binago 8k. S.E. of Varese, and from both neighbourhoods came many Milanese armourers. The mark on the Alfonso medal of 1481, ASA, I had never been able to identify, but on again looking into the matter I will make a wild guess. In the last quarter of the 15th century, there was at Milan a family of armourers named de' Seroni, Serono or Saronno, which no doubt came from Saronno 19k. N.N.W. of Milan, and can be traced down to 1539. In 1483 we find two brothers, both armourers, named Cristoforo and Antonio. A later document calls the latter Ambrogio, so it is quite possible that his complete name was Antonio Ambrogio. It is not infrequent in Milanese documents for a man with two Christian names to be called by only one of them. So an Antonio Ambrogio de' Seroni might have used ASA as his mark, for it may be noticed that the S is placed a little higher than the two A's. I must leave all this simply as an amusing conjecture.

I have also read Mr. Camp's letters in the last two issues of the BURLINGTON. With respect to the second letter in the Missaglia mark, I had always held it to be a Y, for if Petrolo Missaglia had marked armour, he might have used PM as his mark, but not MP. The modern practice in Italy of placing the surname before the Christian name in official documents is never met with in the 15th and 16th centuries. The Missaglias could not use a simple M, for that was the proof mark of Milan, as seen in Fig. 2 of Mr. Camp's list. They might have used MI, as Antonio used AN, the first two letters of the name, but MY was more distinctive and especially more decorative.

However, not being a palaeographer, I thought



B - Study of armour. Brush drawing by Van Dyck



I - Studies of two hanging men. Pen and ink drawing by Castiglione

it well to obtain an authoritative opinion on the matter. I therefore consulted the learned Chief Librarian of the Biblioteca Laurenziana, Commendatore Guido Biagi, who called into consultation the well-known palaeographical expert of the library, Professor Rostagno. They both agreed that there could be no question on the subject, the letter is certainly an Ypsilon, not an unusual letter in Italy in the 13th and 14th centuries, and met with in manuscripts of Dante and Boccaccio. Even the form *Chrystus* is found in inscriptions. Thus disappears another Böheim myth, more of which will be dealt with in my Dictionary.

Next, of the marks given by Mr. Camp, I think that not more than half are Missaglia marks. We must not get Missaglia on the brain. I have a list of about 150 Milanese armourers working in the 15th century, many of them of great repute. Nor would the Missaglias have the monopoly of any particular form of helmet, there were no registered patterns in those days. The mark C, Fig. 25, on the Wallace helmet No. 85, which is attributed to Cristoforo Missaglia, is more likely to be that of a Cattanei, a Corio, or a Cantoni, all well-known armourers. I should expect Cristoforo Missaglia to mark CM. The variety of marks on the two suits at Vienna, Figs. 3 to 20, is easily explained by the fact that the great armourers employed specialists for the forging of certain portions of suits. In 1439 Tommaso Missaglia engaged Giovanni de' Correnti to work for four years in his house *ad faciendum spalazios saldos cum tarcha,*

shoulder-pieces with a roundel on the left one and in 1438, Giovanni Corio engaged Giovanni Garavaglia to work for two years *de arnexit a gamba saldis*, on leg harness. Although, as I have shown, the armet was in use as early as 1440, I could not give an earlier date to the Wallace example No. 85 than circa 1460, and it probably is a little later, for it is by no means archaic in form. That would distinctly bar its being the work of Petrolo Missaglia. Lastly, with regard to forged marks, we find that as early as 1407, mail of inferior quality, "made in Germany," was stamped with false marks of Lombard cities and sent to Paris, where it was often sold by *haubergiers* of that city as the *maille de lombardie* frequently mentioned in French inventories.

But what will surprise Mr. Camp most, is to learn that in 1449, the brother of Tommaso Missaglia, named Dionigi, had proceedings taken against him for having falsified the mark used for over 25 years by Aloisio de Boltego and his father Cristoforo, and in 1433 the master armourers Bernardo Solaro and Bernardo Calvi undertook no longer to use marks resembling those of Tommaso Missaglia. Other armourers had also been proceeded against for the same offence, among whom was Giacomo Ravizza.

In conclusion let me thank Mr. Camp for his kind wish that I may be able to complete the work on which I have been so long engaged.

Yours faithfully,

C. A. DE COSSON.

February, 1920.

AUCTIONS

ME. LAIR-DUREUIL will sell, at the Galerie Georges Petit, on 3 March, four pictures by Guston la Touche, from the Chateau de Saint-Martin. They comprise three small decorative panels and the painting *Une Vasque*.

On the two following days, the 4 and 5 March, will be sold a collection of modern pictures, pastels and drawings and four lots of sculpture, including two small bronzes by Rodin. The paintings include Renoir's *Filleule au Cerceau*, and works by Courbet, Fantin-Latour, Guillaumin, Harguinies, Lebourg, Monet, Lucien Simon, etc.

MESSRS. SOTHEBY, WILKINSON & HODGE will sell at 34 and 35, New Bond Street, on 4 and 5 March, printed books and illuminated and other MSS. from several collections. The lots comprise books from the Rowfant Library, including presentation copies of works of Browning, Dickens, Morris, Rossetti, Swinburne, etc., caricatures by Gillray, Bunbury, the Cruikshanks, Rowlandson, etc., as well as some early printed books, early editions of Shakespeare, and plays by the dramatists of the Restoration period.

ME. LAIR-DUREUIL will sell, at the Galerie Georges Petit, on 8 March, pictures, furniture, and tapestries, the property of several collectors. The first part of the sale (lots 1-38) comprises paintings, drawings and pastels, chiefly of the French school, but including works by Guardi, Tiepolo, Lawrence, etc. The furniture (lots 39-92) is chiefly of the period of Louis XV. and XVI. Lots 93-126 comprise Aubusson, Beauvais and Flemish tapestries of the 15th, 16th, 17th and 18th centuries.

MESSRS. SOTHEBY, WILKINSON & HODGE will sell, at 34 and 35, New Bond Street, on 15 March and the two days following,

books selected from the library of Wilton House, Salisbury, the property of the Earl of Pembroke. The lots include rare Americana, English literature of the Tudor and Stuart periods and some early works on the fine arts.

ME. LAIR-DUREUIL will sell at the Hôtel Drouot, on 22 March, a collection of pastels, drawings and pastels by modern artists. The collection includes three paintings by Cézanne, and fourteen works by Toulouse-Lautrec, and a few paintings and drawings by Degas, Renoir, Fantin-Latour, Pissarro, and others.

MESSRS. SOTHEBY, WILKINSON & HODGE will sell, at 34 and 35, New Bond Street, on 23rd March, 26 illuminated MSS. and eight printed books, the property of Mr. Henry Yates Thompson. The sale of the first portion of Mr. Thompson's collection was held on June 3 last year, and the 34 items in the sale of March 23 form the second portion of the three which will be submitted. The first fourteen lots are English MSS., and were included in the fourth volume of Mr. Thompson's "Illustrations of 100 Manuscripts". In the same volume was illustrated the St. Omer Psalter which Mr. Thompson has presented to the British Museum and which is therefore not included in this sale. The twelve French and Italian MSS. which conclude the sale were all reproduced in Vol. V of the book referred to. The eight books are all printed on vellum and all more or less illuminated, and range in date from 1460 to 1488. An illustrated catalogue of the sale is published at one franc.

X.
MESSRS. SOTHEBY, WILKINSON & HODGE, at 35 New Bond Street, will sell on March 23, two important collections of drawings belonging, respectively, to the Marquess of Lans-

downe and Mr. J. P. Heseltine. The history of English collecting contains several examples of *caches* unexpectedly coming to light, and Lord Lansdowne's drawings may be regarded as one of the most remarkable recent instances of the type: for although other sections of the Lansdowne art possessions have long enjoyed a great prestige and been fully discussed, the existence of the Lansdowne cabinet of drawings appears never to have been mentioned in art literature up to now. The range of schools represented in it is a comprehensive one, and in the Italian school the examples reach as far back as the Trecento, represented by an interesting Siene sheet of studies presenting close affinities with the Simone Martini panel at Liverpool; whilst another important early specimen is the sheet of studies of two aged men [PLATE A], which is unmistakably reminiscent of the style of Andrea del Castagno and in all probability may be regarded as his work—if so, doubtless a study for the fresco of the gibeted bodies of the members of the Albizzi conspiracy, which ensured for Andrea del Castagno the nickname of "Andrea dagli Impiccati". Correggio, Luini, and Parmigianino are other important names among the list of cinquecento masters represented; whilst the seccentro is present with some similarly brilliant specimens of Guardi and Canaletto. Passing to the French school, we notice a fine series of painterly drawings; whilst among the masters of the Dutch and Flemish schools, Rubens, Ter Borch, Ostade, Ruydael, Rubens and Vandyck [PLATE E] (we reproduce by the latter a fine study of armour, the same of which a front view belongs to Mr. H. Oppenheimer), are represented by important specimens. The drawings belonging to Mr. Heseltine are exclusively by masters of the English schools, and form a series of the utmost interest, both familiar and unfamiliar names being represented by works of distinction. The fine Constable group will be sure to attract much attention. A well-illustrated catalogue has been issued of the sale.

T. B.

MESSRS. SOTHEBY, WILKINSON & HODGE will sell, at 34 and 35 New Bond Street, on March 26, some painted glass from Lord Bray's collection. Domestic painted glass of the mediæval and early renaissance periods is much more rare than painted church-windows. For this reason Lord Bray's glass is of more than ordinary interest. Lord Bray is himself descended from Sir Reginald Bray, who is credited with having had a prominent share in the erection of St. George's Collegiate Church at Windsor and of Henry VII.'s chapel at Westminster, and

who is described as having been "instrumental in the advancement of Henry VII. to the throne, and in arranging the marriage of the King with Elizabeth, daughter of Edward IV.". The glass, or at least the greater part of it, since it is obviously composite, may well have remained in the possession of the family from the time when it was made. It comprises five lights, each 20 inches wide, three of them some 6 ft. 3 inches high, the two others 7 feet high. The subjects are King Henry VII. and Queen Elizabeth, with the royal arms (Quarterly France modern and England) ensigned with a covered crown; and the supporters, a greyhound surmounted by a rose, and a red dragon surmounted by a portcullis. The whole of the design is late-Gothic, with the exception of two narrow strips of Renaissance ornament forming panels of a desk or pillar in front of either sovereign. The glass has suffered a certain amount of patching, particularly, it would seem, in the case of the blue portions, much of which is of a vivid and not very pleasant violet-ultramarine. The red glass is, for the most part, unusually pale for ruby, the flashing being thin. Consequently the red tints, e.g. of the draperies and of the dragon, are brilliant and varied, with a liberal admixture of orange-red. A peculiarity of the composition is the lavish use of yellow and yellowish-brown pot-metal (e.g. in the rendering of the leopards in the royal arms and in the portcullis badge) and the corresponding lack of use of stain, whereas it became the more normal practice, when the technique improved, for yellow stain had been adopted, to rely upon its greater capabilities, while the use of pot-metal yellow was all but abandoned. The date of the work, to judge by the internal evidence of the subjects depicted, should be between 1487, when Elizabeth of York was crowned, and her death in 1503, although the quality and treatment of the glass alone would have disposed one to date it perhaps as much even as 20 years later. Beside the above-named, there are two lights made of a patchwork of foreign glass, some of it Flemish, but most of it German. The latter comprises some standing figures of kings or warriors, among which may be recognised Charlemagne, and another figure with a shield of the arms of Cologne. This glass is unusually pale and light for German glass of the period (as exemplified, for instance, by the windows in the north nave aisle of Cologne Cathedral); indeed so little colour does it comprise that one might be disposed to describe it as grisaille, but for the presence of some few touches of yellow stain.

AYMER VALLANCE.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

ADAM & CHARLES BLACK.

PALMER (Sutton). *Buckinghamshire and Berkshire*, described by G. E. Mitton and painted by Sutton Palmer; 232 pp., 60 illus. in colour, 25s.

WOOLARD (Dorothy E. G.) and BOXER (P. N.). *Riverside London, a Sketchbook*; 24 pl., 2s. 6d. net.

ANDREWES (D. S.). *Bath and Wells, a Sketchbook*; 24 pl., 2s. 6d. Two additions to a series already noticed in these pages.

CLarendon Press.

HILL (G. F.). *Medals of the Renaissance*; 204 pp., 30 pl., 50s. net.

A. C. FIFIELD.

KIDDER (William). *The Painter's Voice*. 60 pp.

H. HAGERUP'S FORLAG. København. HOLCK (v.) *Frederiksborg*, udgivet af det Nationalhistoriske Museum. I. 74 plates.

SIMPSON, MARSHALL, HAMILTON, KENT & CO. *Bahillie-Groham* (William A.). *Sport in Art*. 422 pp., 243 illus.

EDITIONS DE LA SIRENE.

CENDRAS (Blaise). *La Fin du Monde filmée par l'ange N.D.*; compositions en couleurs par Fernand Léger.

SOCIEDAD ESPAÑOLA DE EXCURSIONES. *Homenaje a D. José María Quadrado*.

H. M. STATIONERY OFFICE.

National Gallery. *Catalogue of the Pictures at Trafalgar Square*, i. net.

VICTORIA AND ALBERT MUSEUM.

Guide to Japanese Textiles, Part I. *Textile Fabrics*. 35s. 6d. net.

Review of the Principal Acquisitions during the Year 1916. Illus. 3s. 6d. net.

WEEKLY.—American Art News—Architect—Country Life—Le Journal des Arts—Journal of the Royal Society of Arts.

FORTNIGHTLY.—Der Kunstmärzender—Le Journal des Arts—La Mercure de France.

MONTHLY.—Art and Life 6, xi.—Il Bollettino dell' Antiquario 1, 1—Bulletin de l'Art Ancien et Moderne 635, xxii—

Bulletin of the Cleveland Museum of Art 1, vi—Bulletin of the Metropolitan Museum of Art 1, xv—Bulletin of the Minneapolis Institute of Arts 1, ix—La Chronique des Arts et de la Curiosité, 2—Colour—The Diagonal 2, 1—The Fine Art Trade Journal—The Journal of the Imperial Arts League, 39—Kokka 355—La Renaissance d'Occident 1, 1.

QUARTERLY.—The Apple—Boletín de la Sociedad Española de Excursiones 4, xxvii—The Quarterly Review—La Revue de l'Art Ancien et Moderne 212, xxxvii.

TRADE LISTS.—Mr. Murray's Quarterly List, Jan., 1920—Norstedts Nyheter.



Portrait of Queen Anne of France (M. Strode)

SOME PARALLELS BETWEEN WESTERN AND FAR EASTERN PICTORIAL ART

BY H. F. E. VISSER

THE subject of parallels between the art of the West and that of Asia is one of much wider scope than that I propose to deal with here. In my opinion it could not adequately be treated even in a series of articles. What will be said in this single paper, therefore, concerns only a minor part of the subject. Let me say at once that, as I mean to speak about purely aesthetic parallels, imitations and simple interpretations will not be mentioned at all.¹ Nor shall we consider Western painters who were influenced by the Far East in some of their works, but did not in their general point of view manifest a conception of art in tune with the aesthetic ideas of the masters of China and Japan.² In these cases, parallels in the proper sense of the word are not to be found. And what about the naturalistic schools of Japan, partly influenced by Western art? I cannot see parallels in their works either. Their adherents did not pick up the essentials of the multi-coloured visual art of Europe. They were enfeebled Asiatics, who had nothing in common with good Western painters. Now there is one category of European pictures—not, be it noted, of European artists—that falls within the scope of this article. There are, namely, some Western masters, the main part of whose work is very different from that of the Asiatic masters, but who have, nevertheless, produced a small number of works (possibly only one single work), that in general character or in details may be considered as aesthetically "Asiatic". As these examples should be regarded merely as isolated phenomena, it is scarcely worth drawing ponderous conclusions from them with regard to the insight into art of their various creators. I do not wish to imitate a well-known propagandist of theosophy who, having discovered a story with some theosophic colouring in the writings of one of our greatest European authors, pronounced him a member of his congregation. It is in the nature of things that most of the works just indicated should, with the exception of some early Italian frescoes and paintings, and of some French primitive paintings, belong to the class of draw-

ings and to the graphic arts. For striking details in Italian frescoes and paintings, the works of Cimabue and Giotto may be inspected. But paintings that, not only in details but in general character, bear witness of the artist's having been temporarily in tune with Asia, are not often to be found. M. Stoclet's noble collection in Brussels contains a sublime example of this rare class of Western Paintings [PLATE I]. It is a portrait of *Isabeau de Bavière, Reine de France*, by an unknown French primitive, a work so strongly moving, that one is inclined to reckon it among the finest of works of art.³ Its rhythm and its delicate style may be compared to the subtle harmonies of those masterpieces of Far Eastern painting that are usually if not very exactly defined as "Buddhist" works of art. As M. Stoclet possesses selected specimens of Chinese and Japanese art, a lover of art who is happy enough to see his collection may see the resemblance for himself.

Among the numerous drawings of Rembrandt are some that are similar to monochrome, "impressionist" paintings of China and Japan. Analogous drawings by Dürer are very rare. The not very Dürer-like *Death on Horseback* in the British Museum is therefore highly remarkable (is it a fragment?). Also some drawings by Wolf Huber are of great interest in this connection.

So much as to isolated Western paintings that are Asiatic in an aesthetic sense. It will not be difficult to enumerate other, and perhaps more striking, examples, than the few given by me. But it is only to the existence of this interesting class of paintings and drawings that I wish to draw attention. As I have already said, it is not my intention to draw ponderous conclusions from these pieces, since each of them generally assumes the part of a "*rara avis*" in the "*œuvre*" to which it belongs. However, a Western artist's temporary insight into art very different from that which his other works display is sometimes thus revealed to us. But of much greater importance than the points just mentioned is the examination of Western pictorial works for the purpose of finding European masters who are more permanently in tune with Asiatic aesthetic ideas. The following lines are devoted to this purpose.

¹ For Western imitations and interpretations see ("Chinoiserie", etc.); Richard Graul, *Ostasiatische Kunst und die Einflüsse auf Europa*.—Leipzig, 1909.

² Cf. V. Goloubew, "Li Long-Mien"—*Gaz. d'As. Arts*, 4 v. Série I, 1914, p. 294/95 and note 2 on p. 296, *ibid.* Cf. also Graul, *ibid.*

³ M. Stoclet is of opinion that the portrait was painted at the end of the 14th century.

The Western masters, Hercules Seghers, Constantin Guys, and Vincent van Gogh, in particular, were in my opinion often in tune with China and Japan [see PLATES II and III, A, B, D].

To ask : are there more artists like them to be found in Europe? would be unreasonable, since the matter is undeniably somewhat subjective. The first of the three above-mentioned masters, the etcher and painter Hercules Seghers, was Dutch, perhaps of Flemish origin. He was born in 1590, and died about 1640. He is therefore a predecessor of Rembrandt (1606-1669). One of the most remarkable individuals in the entire history of visual art, he is almost a phenomenon among Dutch painters up to Vincent van Gogh. From the small number of his graphic works which, in spite of the neglect of his contemporaries, have fortunately been saved, he is chiefly known as an etcher of an extremely uncommon kind. Most "prints" of his etchings, however, are not specimens of pure graphical art.⁴ There are purely aesthetic qualities in the best works of Seghers, by which the conformity between his art and good examples of Far Eastern painting is, I think, manifested. One of these qualities lies in the creation of rhythmical forms—which thus in themselves are moving—another in a design of which the peculiar rhythm is in tune with the compositions of China and Japan. His colouring, both in the "gravures rehaussées" and in the few paintings we know of this master, is of a subtlety that in Western works is extremely uncommon, but common in Far Eastern art. Seghers does not aim at telling stories by things represented; he is not in the least anthropocentric—which is in the first place a strange thing in a man who lived in the beginning of the 17th century and is also a rare thing in any artist born in Europe after the decline of romanesque art.

Since the Greeks brought the anthropocentric element into Western visual art, Europe has never been delivered from it. Add realism and naturalism to the vices of anthropocentric character and to an absence of aesthetic-rhythmical feeling, and you have in a nutshell the imperfections of most Western art—if the commonplace be pardoned me. Asiatic art, in its best periods, is as a rule universal, not anthropocentric; it is cosmic, and thus rhythmical, and never merely imitative. Seghers may sometimes be praised for the same qualities. He is therefore a solitary figure in those periods of Western art that start with the Gothic era and end with Gauguin and van Gogh.

⁴ See : *Die Radierungen des Hercules Seghers—Graphische Gesellschaft, Berlin, 1910, etc.* (3 volumes). Nearly all the prints of his etchings which we possess to-day are reproduced—mostly very finely—in facsimile.

Rhythrical, cosmic, not imitative—all qualities that every important work of art, whether Egyptian, Byzantine, Archaic Greek, Persian, French-Romanesque, or Mexican, possesses to some degree. In these qualities, Asiatic art, or in our special case, Far Eastern painting, cannot of course boast of a monopoly. But a few words must be said here about a peculiar element in the things represented in Chinese and Japanese pictorial art, an element that is not inseparably connected with the distinctive marks just enumerated of all good works of art. In a lecture at Rotterdam, my friend Mr. Roorda, speaking about the distinctive marks of a pure work of art, emphasized that, though some pictures of landscapes evoke a sense of infinitude by a peculiar perspective (or by similar means), this element must not be taken to be an *aesthetic quality*. I think that Mr. Roorda is right regarding this element, first, because in China and Japan landscapes, pure and magnificent as works of art, were often painted, that arouse a sense of infinitude by means not directly connected with art, namely by that which is *represented* in the picture—the landscape as such; and secondly, because we find Far Eastern landscapes by which a sense of infinitude is also called up, but which are in no way aesthetically important. *Western* analogies with regard to this particular element in the landscape-painting of China and Japan are rather rare. But in the landscapes of Seghers this element is very often to be found both in those that are good works of art and in those that are not good. This is another argument for Mr. Roorda's contention. It is noteworthy that a very interesting parallel of another kind can thus be added to the aesthetic parallels between the art of Hercules Seghers and Far Eastern painting.

To this day, the French draughtsman and aquarellist Constantin Guys (1805-1893) is not nearly so much appreciated as this splendid and exceptional artist really deserves, though he is not one of those tragical figures in art who, like Seghers and Vincent van Gogh, were wholly misunderstood by their contemporaries, disapproved of, or ridiculed. People had no motive for treating Guys in such a way, because his works do not violate accepted canons like those of van Gogh and Seghers.

Gugs differs from the non-anthropocentric Hercules Seghers first of all in the subjects represented. He is a story-teller, Seghers was not. But he is not in the least a story-teller in the bad sense of this term. The psychological note in several of his drawings never spoils their artistic value. In his colouring Guys is just as



A - Ships, etching by Hercules Seghers. (Dresden)



B - Attelage, watercolour by Constantin Guys.

Plate II. Some parallels between Western and Far Eastern pictorial art



D—*Les Maisons au bord de la Mer*, by Vincent van Gogh. Pen and ink drawing, French period.



C—*Landscape*, by Su Shih. One of a pair of monochrome calligraphies. (Manshuin Temple, Kyoto)

Far Eastern as Seghers. He understands the value of monochrome aquarelle like the old masters of China and Japan. In his works details are very often to be found that remind us strongly of the painters of Asia, details consisting of highly sensitive, emotional, rhythmical lines. But the number of drawings, that in general character are more or less Asiatic, is not so great as one might expect from one who was such a master of significant form. For Guys created several compositions, rhythmical certainly in the main, but of which only certain details move us in the way pointed out above. The rest of the details do not so move us, and these constitute the inharmonious factor in these works. This is not Guys' fault. It is rather the fault of Western visual art, which has for centuries ignored those traditions that go straight to the root of aesthetic problems. Have not magnificent, pure works of visual and musical art (such as those of Bach, Palestrina and Vivaldi) been created only in times when great traditions prevailed? If I am right in this, and it be considered that with Michel Angelo and Beethoven periods of unrestraint in these arts were rung in for Europe, then it must be allowed that the works of some artists of the later Western periods—such for instance as those of Constantin Guys—are admirable achievements.

The task of important masters in those ages when no aesthetic traditions prevailed has always been much more arduous than the task of those artists who had a tradition to back them up. Hence the many heroic efforts we know of in the three last centuries of European art. None of these, except perhaps the attempt of Hercules Seghers, has been more tragical than that made by his countryman Vincent van Gogh (1853-1890). Seghers and van Gogh are the strangest and most interesting figures in the history of Dutch visual art and at the same time the figures most neglected by their contemporaries. They have, not unjustly, been compared with each other. Only the works by van Gogh that date from the last years of his residence in France fall within the range of this article; these are his most important achievements, the works in which his significance is made clear to us. The violent rhythm of van Gogh's compositions and lines, both in his peculiar oil-paintings and in his drawings, contrasts with the more delicate strain of Guys' and Seghers' details. If we find parallels between the works by Seghers or Constantin Guys as well as between those by van Gogh and Far Eastern art, we may see parallels too between the strongly emotional paintings and drawings of the last mentioned master and the essence of Indian and Indonesian art. There is

a daemonic note in the art of Vincent van Gogh, shown for instance in the fierce violence of this bright colouring, a colouring which is quite different from that of Far Eastern painters. A small number of van Gogh's paintings of landscapes (from the Arles period) call up the peculiar sense of infinitude that, as has been pointed out, is common in the painting of landscapes in China and Japan, but—except in the works of Hercules Seghers—is rare in Western painting.

I have spoken only of Seghers, Guys and van Gogh, because in my opinion only cases of purely aesthetic congeniality between Western and Far Eastern pictorial art should here be considered; because we should interest ourselves deeply only in the affinity of inner artistic ideas—an affinity that *has nothing to do with things represented*, with the "story" in art. Imitations and simple interpretations are of no great interest in aesthetic matters. Nor are cases where a certain number of artists in some country or period were influenced by the artists of other countries and times. But—should the artistic intuition of those who receive be essentially of the same kind as the aesthetic ideals of those who give, then the case is altered entirely. Here it is that our interest should be fully excited. At any rate to be able to state, or rather to test, whether an artist is aesthetically in tune with those by whom he is influenced—we must examine the artist's achievements during the influence as well as before. Van Gogh, in contradistinction to Seghers and Guys, has in fact been influenced by Japanese art,⁵ though probably only by more or less modern, coloured woodcuts.⁶ This is in itself not very extraordinary, as several of his French "contemporains" too (not to forget Whistler) were influenced by Japanese masters. But, in my opinion, none was influenced in the way van Gogh was. Nowhere else was there so

⁵ Théodore Duret speaks of van Gogh's "emploi de touches hardies, qui précisent les lignes et les contours du premier coup, d'un jet, sans qu'on puisse ensuite les reprendre. Il a atteint, en ce qui concerne ce procédé particulier, suggéré par les Japonais, une complète maîtrise". (*Van Gogh*, par Théodore Duret, Paris, 1916, p. 68).

⁶ In a P.S. to letter 510 (Corresp. with his brother) Van Gogh says: "Tout mon travail est un peu basé sur la japonaiserie . . ." In letter 511, ibid, he speaks of "les Hokou-sai et d'autres dessins de la vraie (T.H.V.) période". He goes on: "Ce que d'ailleurs Bing lui-même me disait, lorsque j'admirais tant les crêpons ordinaires, que plus tard je réalisais qu'il y a encore autre chose. Le livre de Job, Madame Chrysanthème m'a appris que les appartements étaient nus, sans décoration ou meublement. Et justement cela a réveillé ma curiosité pour les dessins excessivement synthétiques d'une autre période, qui sont probablement à nos crêpons à nous, ce qu'un sobre Millet est à un Monticelli. Tu sais assez que moi je déteste pas les Monticelli.

"Pas les crêpons en couleur non plus, même lorsqu'on le dit"; "il faut vous deshabiter de cela."

"Mais il me paraît, au point où nous en sommes, assez indispensable de connaître la qualité sobre équivalente aux Millet incolores".

fertile a soil, nowhere else this affinity of inner aesthetic ideas. That this affinity has nothing to do with the things represented, the artist himself was aware. This is apparent from a letter, in which he is speaking of two of his drawings, "qui n'ont pas l'air japonais et qui peut-être le sont plus que d'autres réellement."⁷

At the beginning I spoke of "the multi-coloured visual art of Europe", meaning by this that, in contradistinction the unity of Asia's art during two thousand years, to its several, clearly recognizable, general aesthetic characteristics, there is no such unity, nor are there such general characteristics to be found in the same space of time in Western art. The latter displays magnificent aesthetic oneness only in certain grand periods; for instance in French-Romanesque art.

Okakura's saying : "Asia is one"—taken as widely as possible chronologically—is surely applicable to Asia's art. Nothing like it can be said of the West.

It is difficult, owing to the lack of general characteristics in Western art, to reverse this process and show a parallel between individual Far Eastern artists and European art. I may, however, give an instance that is by no means a purely aesthetic parallel.

Sesshu (1420-1506), the great, but, in comparison with older Japanese masters, more or less overestimated painter of landscapes and figures, gives proof of a somewhat Western taste in the way in which landscapes are represented in several of his well-known paintings. In contradistinction with other important Far Eastern masters, he frequently covers up the whole lower part of the surface on which a landscape is painted with the vigorous, not always very sensitive strokes of his brush. Sometimes Sesshu's perspective is not strange to Western eyes—which is saying a good deal; whilst the sense of infinitude suggested by a good many Far Eastern landscapes is very rare in Sesshu

⁷ Letter 509, *ibid.*

⁸ In a letter to Madame X., of Aug. 16th, 1846.—See *Correspondance*, Première Série, Paris, 1910 (Conard), p. 216.

NEGRO ART*

BY ANDRÉ SALMON

N exhibition of negro art held in a Parisian gallery at the beginning of last winter served to render familiar to the public, and to some extent popular, the interest of modern artists in the productions of African and Oceanic sculptors. Those of us who have studied the manifestations of contemporary art

* Translated by D. Brinton

[PLATE II, c]. If one did not know that this Japanese master lived from 1420-1506, one would say that he had been influenced by European works done more than a hundred years after his death!

I do not ask if anything has been proved by the preceding lines. I do not think so, because we all know that a number of artists in course of time and all over the world have had the same notion of aesthetic matters. It is therefore not such a very extraordinary thing that Western artists like Seghers, Guys and van Gogh were sometimes wholly in accord with the artistic ideals of Far Eastern masters. Though I have been speaking solely of pictorial art, what I think has been made clear by this paper is the great difference between all Western visual art (except in its grand—not purely European—Byzantine, Early-Christian and French-Romanesque periods) and Asiatic, Far Eastern art. Hence my parallels do not demonstrate any important parallelism. The mere fact that Seghers and van Gogh are so completely foreign to and outside the scheme of European art that they were not even understood here in the West, proves the very opposite of a correspondence between West and East. From the Asiatic shade in the talent of European masters there sometimes resulted magnificent, but essentially un-Western achievements. From Western influence on Asia's modern art artistic parallels to the art of Europe never resulted, but only very poor works, neither essentially Western nor essentially Eastern. For about five centuries Europe has gone on turning out its chiefly anthropocentric visual art without the help of a magnificent style, and without traditions equivalent to the grand traditions of Asia. It is fortunate that the best poetic and musical art of Europe was cosmic.

To-day we may affirm that there will be no regeneration of Western visual art, until important European artists *intuitively* act up to, and deeply feel the truth, expressed in Gustave Flaubert's saying:⁸ "Il ne faut pas toujours croire que le sentiment soit tout. Dans les arts, il n'est rien sans la forme".

know what patience is necessary before the public can accept in its integrity and purity a disinterested aesthetic conception. Disinterestedness lies in the moral attitude which teaches us to despise the advantages of a fashion. A *fête nègre*, as delightful as a charming Russian ballet, which was held on the occasion of this exhibition, seems to have greatly

favoured the fashion but to have been of little service to the pure idea. And so although many amateurs of negro art, knowing the poverty of the French national collections in this respect, will have taken the trouble to revisit the incomparable collection at the British Museum, we cannot feel sure that each of them will see it with regenerated eyes. That is to say, with eyes completely purified from a love of the curious and picturesque. This it was precisely which rendered vain their first visit, because it prevented them from seeing in these wooden sculptures and rare bronzes the only thing which matters,—the element of essential beauty. We cannot feel this beauty until we have discarded the vulgar sentiment,—in itself a civilised barbarism,—which causes us to be astonished when we find sculptures worthy of a place in our museums to be the work of savages. It might be better before seeing the collections at the British Museum or the Trocadéro again, to study the creations of the modern artists who were the first to place negro art on a plane not inferior to that of Grecian, mediaeval, or Ancient Egyptian art. It was the study of the latter which inevitably led the artists I have mentioned to the discovery of the statuary of the African deserts and Polynesian Isles.

Before the awakening of the interest which led to these discoveries the known examples of the art of primitive peoples were only looked at from the academic point of view, so to speak. They were nothing but illustrations to various branches of ethnography; the playthings of explorers, lecturers, and professors of anthropatology and geography. They were not even considered from the unsatisfactory standpoint of the picturesque. They had no such "decorative poet" as the natives of the Dark Continent and of the Pacific Isles found in Pierre Loti. The first statuettes and masks from Dahomey, Nigeria, Senegal, or the Polynesian archipelagos were eagerly sought for by the painters Henri-Matisse, Picasso, André Derain, Maurice de Vlaminck, and M. de Goloubew. They were found in curiosity shops mixed with shields, clubs, spears, arrows and assegais. Such trinkets as these were usually preferred by collectors, who found the masks, for instance, too tragic in conception to suit their European taste,—a taste which they considered refined when it was only excessively limited.

Nor was this all. The only contemporary artist who was fired with a passion for virgin lands, who was essentially a revolutionary painter, impatient for absolute novelty, and whose thirst for the unfamiliar justified the exile which it ordained,—even he remained prodigiously indifferent to the masterpieces of

Maori sculpture. When towards the end of the 19th century Paul Gauguin, tired of his royalty at Pont-Aven, left Brittany for Tahiti, he had already carved out of the wood of the forests of Finistère some of the rude but expressive figures which rank among the best of his work. This apprenticeship in rustic imagery, this re-invention of the art of sculpture, should have helped him, if not to any immense revelation through which modern art might find its renewal, at least to some understanding of the austere masters of savage antiquity. Paul Gauguin saw nothing, at home or abroad, except from the angle of the picturesque. As a poet in Tahiti he sang *Noa-Noa* in verses which are nothing but Pierre Loti revised and corrected by the symbolists. Gauguin could not have enriched us with negro art such as it appears to us to-day. Our concern with order, with constructive values, the desire for form and harmony which have since come to govern our aesthetics, were totally lacking in the undisciplined and irritable impressionist. After that there is little need for me to speak of academic artists incapable of suspecting the existence of a negro art, except when they become indignant because other people are moved by it. An American sculptor built himself an African studio next door to the hut of a carver of idols,—a humble copyist of the images of the best period. Without ever realising that this artist, fallen to the rank of artisan, might still be his master, the American serenely modelled a naturalistic study of the black sculptor at work on his fetish. But how can we wonder at this when the whole of Europe has for so long regarded black statuary from the point of view of the American who found the negro interesting. Interesting! Picturesque! Good taste! Who can tell what harm these words have done with their suggestion of half-heartedness and feeble faith. Their maleficent power over the human spirit has not yet been destroyed.

A public convinced of the excellence of its own culture is at a loss to understand the anguish which drove modern artists to seek lessons from barbarian image-makers. When they had completed their tour of the world and their tour through the ages, the most thoughtful of our contemporary artists went back to the negro village, which remains unchanged from century to century. They did not do so, however, in order that they might wallow naively in some shameful cannibalism. Impressionism and symbolism yielded in Europe enough material for savagery. They were, on the contrary, irresistibly drawn towards an art, primitive indeed in a sense, but already highly developed, un-

shadowed by any Academy, or by any Renaissance. Such an art, if its logic were studied, was capable of reviving the dried-up sources of the classic.

Picasso,—an enthusiastic collector of negro masks in 1906—was about to discover that cubism which was defined by an anarchist friend of Bonnard as “un retour offensif de l’Ecole.” At the shops of the dealers Picasso found himself in competition with the “Fauves”, who like himself loved and defended that admirable *ingénue* le Douanier Rousseau. Now we do not cherish Rousseau for his barbarism, but for his science. There is nothing accidental in his work; there are no marvellous successes. He is a painter who never owes anything to the miraculous. For this reason the Douanier sometimes reminds us of the great masters, and when he does so he makes us more appreciative of Giotto and Paolo Uccello. The Douanier painted his ambitious compositions in the same way that the black sculptor carved his sacred images. The latter had begun to awaken our interest about the same time that the former was enjoying his innocent triumphs. Rousseau was in fact ignorant of nothing but Academism. He did not feel obliged to waste his time, and to spoil his freshness in such reactionary tasks as were, after all, those of the impressionists. It was not the African negroes and the Polynesians who taught us the monstrosities with which some erring Europeans proved the truth of the paradox that there is a “science of ignorance”. The artists of the 20th century were faithful to the museums, which they visited with a passion which was governed by their reason and critical faculties. They were impatient to set their art in harmony with new life. To them the savage sculptors yielded plastic examples of the ambition of the primitive to found a style, a culture, on the most profound human emotion. And this emotion is already purified by a noble sentiment which, while limiting the emotion, is capable of turning it into a conception. This sentiment in the race was the religious faith which preceded revelation. There is no reason to lay stress on the allegories, the symbols, which contain such an affirmation. They will be apparent to all to whom art is anything more than a recreation.

The carver of idols is, without doubt, the most scrupulous of realists. He works with almost the same delicious naïvety as Rousseau, who, before painting a full-length of the poet Alfred Jarry, carefully measured him with a pocket rule, after the fashion of a tailor. But we must not forget that the Douanier chose his models, that he only treated them thus through a kind of scruple, and that before setting to work

he had a complete conception of his subject. The black sculptor was also scrupulous and believed that he ought not to neglect any detail. It is because of this virtuous application, devoid of any mischievous intent, or any violent sensuality, that the wooden sculpture of savages,—especially those of Western Africa, is occasionally indecent. In our climate the indecent pieces are deliberately suppressed even by the most inclusive of collectors, and by those with the greatest sensibility and respect for negro art. These pieces can be omitted without the unity of the whole work suffering. This is because such pieces are accidental, not essential in the art. The negro sculptor conceived his theme as did after him the great masters of our civilisation. His diligence and fidelity in the study of human perfection do not arise from the base fetishism of imitation which leads the academic European to rejoice when he can confound the picture with the mirror. The negro, and his rival the Polynesian, drew all their inspiration from human perfection without ever subordinating the work of art to it. As realists, their scrupulous attention is directed to the construction of a harmonious whole. All that which is accessory to these works may disappear, devoured by time or sacrificed to the good taste, the prudery, or indeed the barbarism of the European. The premeditated harmony of the whole is not thereby diminished. Besides the sacrifice I have referred to, it often happens that masks of feast and mourning, weddings and funerals, only reach us deprived of their beards and fleeces of wool, tow, hair or raffia. Very often also the more or less brilliant colouring has been seriously damaged. But our aesthetic joy in the genius of barbarism does not suffer in consequence. The value of these ornaments is sometimes purely symbolic, more religious than aesthetic; or else (since even among primitive peoples artists are not exempt from preciosity) they are elements of the superfluous, which warn us of the time when over-refinement and false civilisation will ruin the whole. Negro sculpture is admirable through its balance, its nobility of form, its sum of naked beauty.

We may smile at the disgust and scepticism of the collectors who are convinced that they are the vigilant guardians of the classic, who despise negro statuettes, or noisily mock at them, while at the same time they fill their houses, galleries, and museums with Gothic images. Is the distortion which offends them in the powerful works of African and Polynesian sculptors less marked in the pieces which have come down to us from mediæval Europe? I do not think so. M. Camille Enlard, a prudent



Wooden ceremonial mask of the Baoulés. Côte d'Ivoire. Height 18 cm. (M. Paul Guillaume)



Wooden head, used in ritual of Gabou district. (M. Paul Guillaume)



Large wooden mask used in the 'toubab' dances of the Bassoulis. Height 36 cm. (M. Paul Guillaume)



Wooden Mask with four faces, used in the lunar dances of Gabou. 10th century (?). Height 36 cm. (M. Paul Guillaume)



Wooden charm against sickness, Kilamantan tribes, Borneo. (British Museum)



Wooden figure, Trobriand Islands, New Guinea. (British Museum)



Wooden mask, Lamu Island, New Guinea. (British Museum)



Wooden figure, S.E. Central Africa. (British Museum)

thinker and a jealous defender of tradition, an erudite compiler and a learned commentator on mediæval art, has unwittingly furnished me with the materials for a seductive thesis as to the distortion proper to all peoples and every period. It was in the marvel of an equilibrium firm yet graceful that the Egyptians discovered the secret of Karnak and Medinet-Habu. Modern artists, dissatisfied with the Greeks, who by an accumulation of parts tended to destroy the balance of the whole, would be logical if in their preoccupation with constructive principles they went beyond the art of the Egyptians to that of the negroes.

Although the subject is worthy of a more extensive study, I should like at least to touch upon one of the essential features of the beauty which is peculiar to African and Oceanic sculpture. This feature is only possible in the complete absence of futile naturalistic imitation. Man taking man for his model, to represent his gods it may be, is not satisfied only by imitating man. Herein lies that which separates the healthy realist from the naturalist who is entangled in a hampering dogma. That which allows the black sculptor to achieve the divine in his interpretations of the human face is his plastic translation of emotion, preferably at its most intense instant. From this we are entitled to claim that even psychology is not lacking in negro art.

People are now beginning to weigh the value of that which drew the artists mentioned above towards these hitherto unknown sources. To the names already given we must add those of Othon Friesz, a companion of Henri-Matisse, and their comrade Franck Burty, grandson of Philippe Burty. Their fraternal union was the foundation of the Céret group, in which André Derain at last found himself, and Cubism rose to the dignity of a school. There were Luc-Albert Moreau, André Lhote, Dunoyer de Segonzac, Marie Laurencin and writers such as the late Guillaume Apollinaire and Jean Paulhan, psychologist and logician, a fervent commentator on the genius of East African languages. For myself, Picasso revealed to me pieces of Dahomeyan sculpture, of whose purity I had had no conception, although I had an idea of their savage beauty, still spoilt for me by the travellers' notion of the picturesque. I kept a very coarse coloured illustration out of the *Petit Journal*, the sort of thing that humble folk in France cut out, to brighten their walls with crimes, catastrophes, or military or civilian feats of prowess. My picture showed the first of Colonel Doods' soldiers to enter Abomey, smiling at the Dahomian idols with the heads of jackals, buffaloes or imaginary monsters. I always hoped that some lettered

soldier would write the poignant story of the encounter of civilised prejudice with these monuments of a new beauty, so much older than that which is familiar to us. But the glamour of the picturesque was too blinding, and the book was never written.

What was necessary to lead up to the discovery of Negro art? It needed the desperate patience of Cézanne to yield us, after his death at the end of a life of sublime dissatisfaction, the constructive elements whose deliberate acceptance gave the strict and lucid lesson of Ingres its full value. From Ingres we had to turn to Cézanne, building with difficulty among the ruins, and so to rediscover Greco, in whose work M. Maurice Barres could see nothing but the pathetic. It was necessary for new works to throw light on the subtle and rigorous intention of Seurat, the most unpopular of impressionists, and the only one of them who illustrates in each of his works the pregnant affirmation of the moderns that "conception is more important than vision". In the service of pure painting as such, we had to visit the Louvre and to imagine its contents arranged in the proper order, with the Venetians and the Florentines freed from the tyranny of the Dutch.¹ We had to compare Delacroix with Courbet without evading any of the exercises in criticism which this entailed, and finally, as I have said before, we had to do homage to Rousseau.

Living artists dislike the haphazard, which is never to be reconciled with durable work. They no longer recognise signs of purity in the fugitive products of impressionism, which leaves even the best, those most completely freed from the constraint of a sterile anarchism, and the freest of its adherents, timid in front of that high summit—patience. Purity? Since 1906 purity has been visible in the black statuary of the Ivory Coast, Dahomey, Senegal and the Pacific Isles. The lesson was one which was aspired to by young men not anxious to steep themselves in barbarism, when they fled from something worse, but desirous of a method, properly speaking of a method of decomposition, tending to a renaissance of composition. Composition was a thing unknown in Europe since the triumph of the charming but perfectly anarchic talent of Bonnard, Vuillard, most of the Pont-Aven school, and even of Gauguin himself, though no one has yet dared to say so.

In one of the note books which are still being published (pleasant reading, and in spite of everything worthy of the greatest respect) that constant witness of the flower of Polynesian art, Paul Gauguin, has quietly written this which his

¹The rooms in the Louvre that have recently been reopened are better arranged.

faithful historiographer, Mr. Charles Morice, coolly reports in the thought no doubt of serving his memory.

"On ne semble pas se douter en Europe qu'il y a eu, soit chez les Maoris de la Nouvelle Zélande, soit chez les Marquisiens, un art très avancé de décoration".

He may well say "de décoration". So Gauguin allowed himself to be dazzled, but in the wrong way. He was charmed, but without being able to understand. He shows us here where to strike if we wish to discredit his own work, in spite of the richness of its superficial seductions.

There was great trouble in the minds of those who had been nourished in the symbolist doctrine (so inferior to that of the impressionists). Charles Morice, commenting on Gauguin, discovered confusedly that the art of the Maoris—negro art—was "l'art vrai"—that which links Mexico to Egypt, the Greek to the Italian, the Flemish and French primitives to the Japanese, and to the Chinese, and "Giotto to Puvis de Chavannes." Leaving Puvis de Chavannes to rest in peace, let us notice in passing the error of placing Japanese and Chinese art upon the same plane of achievement, and above all the disorder which must have reigned in the minds of the symbolists if in savage art they could see nothing but "décoration". The "Fauves" of 1905, and following them the Cubists, expressed the need of something besides decorative teaching. It is not to the negroes in any case that they would have gone for such lessons. In a recent study M. Paul Guillaume has given a valuable indication of the real feeling of those of our contemporary artists, who are under the influence of negro art. He writes "Chez Derain, un masque, étonnante évocation des mystères païens, un *tabou* émouvant comme une hallucination. Chez ce peintre, le plus distingué² qui soit, aucun souci de collectionner,

² We owe this word, I believe, to M. Guillaume Apollinaire.

SEVEN CENTURIES OF EUROPEAN ARMOUR AND ARMS • BY S. J. CAMP



E cannot open this, the first volume of a life's work, without a feeling of deep sympathy for the fate which has befallen its author. His great task was done, for we are told that the whole of the text is in type, but

*A RECORD OF EUROPEAN ARMOUR AND ARMS THROUGH SEVEN CENTURIES, by SIR GUY FRANCIS LAKING, BART. Volume I, with introduction by BALFOUR DE COSSORE. lxx + 280 pp., 320 illus. (G. Bell & Sons, Ltd.). Five volumes, £15 15s.

mais le simple plaisir, la simple nécessité de cette compagnie àpre et rassérénante. Picasso possède un certain nombre de pièces des origines les plus variées; il fait coquetterie de n'attacher aucune importance aux époques".

These "époques" are numerous and go back so far in point of time that the actual documentation does not prevent us from asserting that in studying these marvels European painters and sculptors are only rediscovering the source of perfect classicism. Not only are some of the finest pieces that have come down to us far anterior in date to the Christian era, but we are justified in discussing the influence of the carver of fetishes on the style of the ancient Egyptians. That the Greeks were greatly influenced by Egyptian example is no longer a matter for dispute; artists, aesthetes and scientists being agreed on this point.

The revolutionary artists of our time are so fundamentally constructive in their aims that anarchist critics of post-impressionism try to insult them by labelling them reactionaries. Passionately careful weighers of form and measures of space, they hold to be of value only that vision which is under the control of thought. They did not build up a museum of Negro art, whose rooms are some Parisian studios, and at whose doors the best students of our time have come to knock, merely by the sacrifice of their hankering after the picturesque which they had repudiated. Nor was it in the miserable quest of a poverty of style calculated to content a romantic cabinet-maker, an upholsterer who subscribes to the *Journal des Voyages*. Nor, as I have said before, did they try to find rejuvenation by plunging into the black lake of a terrible naïveté—salvation through cannibalism! No. But we are justified in claiming that the logic of the noblest artists' life that has been led since the golden age in Italy should lead them to recognise in the grandiose and savage fragments of antique negro sculpture the very principles of art.

he did not live to receive the reward which in a few short weeks would have been his. There must have been moments when Sir Guy Laking was not unconscious of his destiny, and in this passage from his Preface, dated September 1919, the "last look" had perhaps a double meaning—

... A last look at my volumes reminds me of many alleys down which I might have strayed . . . but I am not eager for controversy; I write peacefully of this war-like gear. . . all that I have written . . . has been in the pursuit of truth.

Before dealing with the book itself we must briefly notice the substantial introduction contributed by Baron de Cosson. He pays generous tribute to his disciple and friend, relating how some twenty-eight years ago he met the author, then a slim boy of fifteen, and was greatly pleased with his ardent enthusiasm and hurried, impetuous questionings on the subject of their common study—discussions continued at intervals ever since.

Baron de Cosson's passion for the subject has led him to digress much and to stray from dusty archives and tedious inventories to the pleasant tales of the early novelists. But he has kept one purpose in view—he has sought to show (p. lxv)—

that armour and arms are not merely a matter for dry archaeological investigation, occasionally interesting to the painter or the costumier, but a far larger and more many-sided subject than has generally been supposed.

Had space permitted we should have liked to give in full the story of the Podestà of Padua—a vain and stumpy little man who drew upon himself the ire of a German bully, and from a tight corner emerged with much loss of dignity but three florins to the good. The tales of the contemplative wife and the Mantuan swordsmith are also too long for quotation. By such easy stages we are led to consider a wealth of interesting facts, for Baron de Cosson's methods are those of the naturalist and geologist—first the collection of a vast number of observations, then the arrangement of this material and the development of a logical theory. This is the method of all fruitful research work in the field of arms, and it has been followed more or less faithfully by such pioneers as Meyrick, Hewitt and Violet-le-Duc. Too diverse to summarise and too numerous for recitation, we can but touch upon a few of the questions treated. One of great interest to collectors is the difference which Baron de Cosson has observed between the colour and texture of the metal used in the finest German armour and that produced by the renowned Milanese; that Italian steel is darker and more lustrous than the German metal, and that a true Toledo blade may be similarly distinguished from a Solingen imitation, and a Milanese from a German. He also calls attention to a fact, often lost sight of, that armour of excellent quality, great elegance of form, and beauty of decoration, was made in England during the 14th century. We must be content with but one point more. Collectors are constantly meeting with weapons or armour which exhibit a distinct difference in the hardness of various parts. No better explanation of this has been given than that supplied by Bessemer in a paper read at the Cutler's Hall as long ago as 1880, and we are glad that it has

been rescued from the oblivion of the *Ironmonger*, and repeated from a footnote in the Catalogue of Helmets and Mail.¹

The small Catalan forges used for the production of iron and steel were scattered throughout the Spanish Pyrenees. The ores selected were either the brown or red haematises still found so abundantly in Bilboa. This small blast furnace, some two feet only in height, was blown by bellows formed of untanned skins of animals, trodden on alternately by the foot, the fuel being exclusively charcoal. The ore reduced to the metallic state in the Catalan furnaces never becomes sufficiently carburetted to admit of its fusion, as is the case in all the blast-furnaces in use at the present day, but, on the contrary, the metal sinks down through the burning charcoal to the lowest part of the furnace where the lumps of reduced ore agglutinate and form an ill-shaped coherent mass, the various portions of which are more or less perfectly carburetted, so that while some portions of the lump might be classed as soft iron, others may have passed through every grade of carbonation from the mildest to the hardest and most refractory steel. The mass of metal thus formed is removed by simply pulling down a portion of the front of the furnace. It is then taken to the anvil where it is cut into smaller pieces and sorted for quality; those portions judged to resemble each other most nearly are put together, and after re-heating, are welded into a rough bar. This again is cut into short lengths, welded and drawn out. By these successive operations the several thick lumps of which the bar was originally composed have been reduced to a number of thin layers, and at each successive heating of the stratified mass, that tendency which carbon has to diffuse itself equally results in the more highly carburetted or harder portions losing some of their carbon, which is absorbed by the less carburetted or milder portions of the laminated bar; thus equalising the temper of the whole mass, and conferring on it a far greater uniformity of texture than at first sight would appear possible. Each piece of steel thus produced had its own special degree of strength and elasticity. The artisan had also his own special and peculiar mode of hardening and tempering, and, in fact, he impressed his own individuality upon a blade that might either save the life of a prince or change the destiny of a kingdom.

Information so valuable to the lover of old steel has seldom been compressed within so short a space. We have unfortunately no indications of the sources from which Bessemer derived his information, and are thus without a ready means of testing it, sound as it appears to be. If no modern research worker in metallurgy has continued the investigations so ably begun by Bessemer here surely is a subject ready to hand.

It is now nearly thirty-six years since Baron de Cosson gave us his paper *On Gauntlets* (1884),² and nearly forty since he produced his wonderful *Catalogue of Helmets and Mail* (1881).³ We know that if he has been silent for so long he has not been idle,⁴ and the present contribution will not lessen our impatience for the great Dictionary of Armourers and Weaponmakers upon which he is engaged.

In attempting a record of Arms and Armour through seven centuries, Sir Guy Laking was faced at the outset with a difficulty of treatment which admits of no complete resolution. He

¹Arch. Journ. xxxvii. Here condensed—the numerous omissions are unmarked.

²Arch. Journ. xli.

³Arch. Journ. xxxvii.

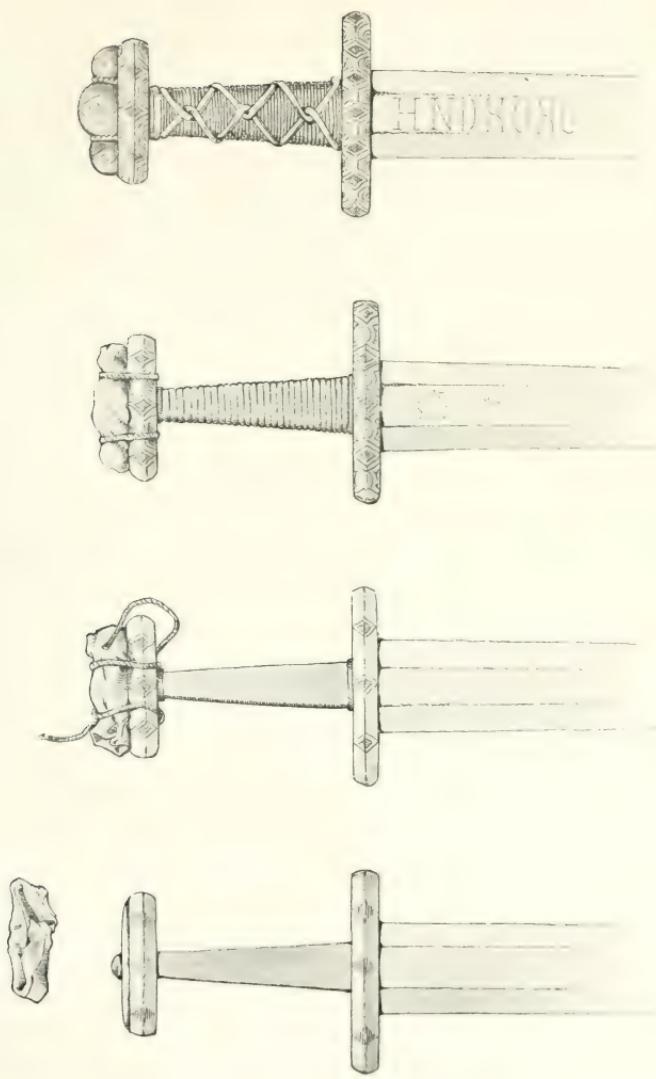
⁴Burlington Magazine, Feb., 1920, p. 96.

might have divided his work into sections, treating separately head defence, body armour, and weapons, under sundry headings—a method which the student would have preferred as allowing greater concentration and continuity, but which the general reader would have found less attractive; or he might have dealt with both armour and arms in chronological sections—a plan which must lead to bewildering changes of subject and a constant retracing of steps. Sir Guy Laking has been forced to a compromise, devoting his first five chapters to the general history of armour and arms, the next two to armour alone, the eighth to the Bascinet, and the ninth to the Helm. Overlapping in consequence has been unavoidable, the third chapter ending at 1320, the fourth beginning at 1200 and ending at 1390, while the fifth begins at 1300. In the eighth we return to trace the development of the Bascinet from the 13th century to the close of the 14th, once more returning in the ninth chapter to consider the rise of the helm from its primitive form to that in vogue about 1400. As Sir Guy Laking admits (p. 104)—

In tracing the evolution of armour and weapons the greatest difficulty we have to contend with is in keeping the changes that continually took place sufficiently clearly before our reader, to enable him to picture to himself a knight fully equipped at, or near, any particular date that he may desire. . . . Unfortunately, without any thought or feeling for the student of armour . . . the knight proceeded in his arbitrary way to alter the fashion of his head protection in one period, of his body armour in another, and of his leg defences and of his offensive weapons in even a third and fourth, allowing the fashions in the case of every piece of armament each to overlap one another in a most perplexing manner. Therefore, it is impossible to do otherwise than to take our subject in general periods most suitable for our purpose, and to trace the changes in each detail of his equipment separately, retracing our steps as is obligatory to pick up the story of each.

What is most needed by the student, however, as Baron de Cosson points out, is a picture book, and it was this, with a commentary and critical notes, which Sir Guy Laking set out to produce. Illustrations are indeed generously supplied, to be precise, 320 to 286 pages of text, and they are properly wide in scope. It is hardly necessary to point out that the collection and classification of every representation of arms and armour, whether it be on tapestry, canvas, vellum, seal, medal, aquamanile, brass or effigy, is the first step in the discovery of new facts, and when such a record is supplemented with reproductions of actual armour, of guaranteed authenticity, we have a body of evidence of the first importance. All the illustrations are admirably placed, the majority being imbedded in the text and closely following it—a virtue of arrangement for which every reader will be grateful. But such a convenience is not without its disadvantages. It involves the use of a

plate paper throughout, and a lower standard of reproduction. Half-tone blocks, printed with the text, cannot be made to render detail so fully as those printed separately. In some cases the original photographs appear to have been of indifferent merit, e.g., Figs 213, 235, a defect perhaps unavoidable in a collection which must have taken years to bring together and which embraces a number of pieces in private hands—your private collector is sometimes apt to overlook his duty to the community, like the Graf Trapp of *Schloss Churburg*, who would neither answer letters nor permit visitors to approach his treasured bascinets. Admirable use is made of that wonderful document, the Bayeux Tapestry, and no less than eighteen illustrations of exemplary clearness are from that source. In certain instances it would have been well to give measurements; e.g., the Anglo-Saxon arrow-heads on page five appear larger than the spear and lance heads on the opposite page. The reproduction from Aelfric's Pentateuch (Fig. 12) is excellent, as are also those of early swords with lobated pommels. Perhaps the presumed appearance of an Anglo-Saxon thegn, figure 39 (a reconstruction by Viollet-le-Duc and Col. le Clerc) would have been better omitted. Interesting though these reconstructions are to the theatrical costumier, and as an aid to the imagination, they are not infrequently mistaken for facts, and it would have been better to dissociate them from a serious work of this kind. Even as recently as 1896, as Sir Guy Laking tells us (p. 155) it was proposed to hang a copy of a 17th century sword over the tomb of the Black Prince: is it not after all a mark of progress that the reconstructions of yesterday are ridiculed to-day, and it will be no bad thing if our own share the same fate to-morrow. Much attention is given to the Conical helmets of the Norman period, the illustrations being of large size and revealing a wealth of detail. The Lewis-Burges suggestions as to the construction of banded mail are also reproduced (the bottom block inverted and a superfluous s given to Burges throughout). Contemporary illuminations are next drawn upon to illustrate the body armour and weapons of the period 1100 to 1320; the first use of metal plate in conjunction with mail; the curving of the sword to the form known as a falchion, as well as its increase in length to that of the bastard or hand and half. The contemporary brasses, effigies and sculpture are of the greatest value, and are liberally reproduced in comparison with actual specimens. From the Italian paintings and effigies we see how closely foreign armour follows these representations. The famous suits of the Misaglia, Merate Brothers, and Kolman of Augs-



I. Successional development of the hilted-pommel, drawn by Sir Guy Laking

Plate I Seven varieties of European Armor and Arms



B - Battle of Ephraim and the discovery of Absalom by Joab. From a book of the Gospels. French, third quarter of 13th century. (Mr. S. C. Cockerell)



وَحَدَّتْ دَاوُودْ وَرَخَادِيَّتْ وَسَقَرَفَوْكْ خَرْجَيْ بَسْ
Videlicet regi reverentia p[ro]l[ata] rumores Speculator qui erat i[nter]f[ig]lio portae annuntiavit
accepit allum ex exercitu deante certe bonū nuntium se sp[irit]are resp[on]deret.

C - The return from battle. From the same leaf as the above

burg are also given, though Figs. 212 and 216 fall a long way behind those in Boeheim's *Album*. Not the least interesting chapters are those on the Bascinet and Helm, which carry us to the end of the volume. The illustrations here are mostly of actual examples, and since the majority are inaccessible to the ordinary reader they are of particular interest. We should have been glad to see a better reproduction of the Warwick Bascinet than that given by Grosse in 1786, but the collection of satisfactory photographs is an immense task for the individual, and should devolve upon the State. Until we have a Print Room for arms and armour a wealth of material of this kind must remain inaccessible and unexplored.

Sir Guy Laking modestly disclaims the pen of a ready writer, but his text reads easily and holds the attention: it is largely a commentary upon the liberal illustrations. Short extracts can give but a poor idea of the whole, and the following are perhaps representative. Here is a suggestion as to the origin of the lobated pommel (p. 18)—

There has been much controversy as to the origin of the shape of the pommel with the five or three lobed ornament. It has been suggested, with some degree of likelihood, that at the time when the flat oval pommel was in fashion . . . the fighting man used to bind a relic or charm to counteract misfortunes or strengthen his arm, and from this habit the lobed pommel was evolved. Its gradual development might be traced in the manner suggested, Fig. 24 (Pl. I. A.)

We have already referred to the weakness of "reconstructions", but they are in their place when they supply a working hypothesis to test against the facts: and this one exemplifies, as do also the special chapter initials designed by the Author, the amount of thought and pains which he has lavished upon the work.

The use made of the Bayeux Tapestry, as well as one of its defects as a document, are well illustrated following (pp. 34-5):—

His (Duke William's) hauberk descends below the knee; its skirt slit back and front for convenience in riding, in a fashion that has bred a controversy as to whether the hauberk ended below the waist, as a pair of short breeches, and was, in fact, cut like a modern bathing suit. But on reference to another part of the Bayeux roll we see weapons and armour being carried to the ships. None of the hauberks, which are clearly drawn from a full-face view, are so fashioned below, and we can therefore take it that the appearance lent to many of the hauberks worn by the knights was not due to their really encircling the legs of the wearer, but to the incapacity of the embroiderer or draughtsman in indicating the hauberk clinging to the legs. Fig. 42. (Pl. III, 6). An instance of the simple form of the long hauberk (though the fact does not bear great weight in this argument) is to be seen in some of the chain mail shirts which were captured from the Soudanese after the battle of Omdurman, and which the author certai-
nly as long as those worn by the Norman invaders; but none was joined round the legs, although the Soudanese method of fighting on horseback and much of Soudanese military apparel bear a very close resemblance to those of the Norman warrior of the 11th century.

Illuminations are of the greatest value to

students of armour and costume. Not only do they supplement the early brasses, sculpture and effigies, but they are also generally remarkable for their rendering of detail and careful drawing —vital qualities to the student of arms (pp. 115-7)—

We have already made use of, for the first time in dealing with the history of armour and arms, certain illuminations which have yielded to us much interesting detail. The next to which we shall refer to is a leaf from a series of Old Testament pictures executed by a French miniaturist in the third quarter of the 13th century, and given in the 17th century to Shah Abbas, King of Persia. . . . When the book was in its entirety in Persia a Persian translation of the Latin text was added in the margins. The leaf we illustrate was brought recently from Teheran by an Armenian Priest, and is now in the collection of Mr. S. C. Cockerell. This most delicately drawn and carefully executed page affords us a minute record of military apparel in the third quarter of the 13th century. As the illumination appears to be of French origin, we may judge the fashions to be a little in advance of those prevailing in England at the time. . . . The side which we reproduce depicts the history of Absalom, and is a veritable mine of information regarding the armament of the period with which we are dealing. . . . Under the two canopies in the top row we see the battle of Ephraim and the discovery of Absalom by Joab. Fig. 141 (Pl. II B). While the third object, the return from the battle (of Ephraim), occupies the two canopies of the lower row. Fig. 142 (Pl. II C). Certain soldiers . . . wear new types of head-piece not yet mentioned by us, the complete helmet and the *pettine* or *chapel-de-fer*. All the soldiers are in full chain mail with the coif, which appears from its well-defined hemispherical form to be worn over the steel cap; . . . All the hauberks terminate a little above the knees, while the mail chausses, sollerets, and hauberk sleeves fit closely to the limbs, the long arms of the hauberk in every case terminating in mittened gloves with a separate thumb. . . . We must note with what care all the details are drawn. Indeed, the artistic excellence of the whole illustration is far beyond that of any production of the kind with which we are acquainted.

We have said enough to show that Sir Guy Laking's book will be one not only welcome but indispensable to the student and collector. It is the first attempt on a large scale to give a general view of the development of arms and armour since photographic reproduction revolutionised book illustration, and it consequently surpasses in scope anything which has yet appeared. Where an author has given so much it may seem ungracious to make reservations, but in view of the unmeasured praise which has been given, and the claim even for finality that has been set up,⁵ it is necessary to say a word by way of criticism, and that can best be done by describing a difficulty with which the reader of this book is constantly faced. He knows that the author was familiar with his subject to a degree perhaps unequalled: no living man

⁵ "This work, embracing as it does the whole history of offensive and defensive arms, will rank not only as the most important work hitherto produced, but must for all time be the last word on the subject, for no other enthusiast will be able to find anything which has not been exhaustively treated by Laking, nor will anyone in the future be able to devote so much time, health, intimate knowledge, or real undivided affection to the subject."—Mr. Charles Foulkes, *Times*, 24th Nov. 1919.

probably had seen or handled so many specimens. From this rich experience he had won a high degree of certainty and authority in estimating the authenticity and quality of any piece brought before him, and could rapidly assign it to its place (or thereabouts) whether of date or provenance. A great deal of this acquired knowledge and high skill is represented in the mere choice of examples. But with this quickness of intuition went a certain impatience on Sir Guy Laking's part in making good his convictions for others, and in supplying a scholarly apparatus by which they might be tested. For a man so occupied and distracted as he—King's Armourer, Keeper of the London Museum, Inspector of the Armouries at Herford House, courtier, and expert adviser to Messrs. Christie—it was no doubt difficult enough, if not impossible, to find time for such an underpinning of his conclusions. The result is that those who come after him must verify and test these foundations for themselves, and the general vagueness of his references, or their omission altogether, renders it necessary first to identify his authorities, and behind these to review the facts on which the opinions referred to were based. Whereas Baron de Cosson gives us 148 footnotes to 27 pages of introduction, Sir Guy Laking supplies but 1 in 286 pages of text. The following examples are sufficient to illustrate our point:—

It has been suggested (p. 16),

There has been much controversy. . . . It has been suggested. . . . This theory, brought forward by a very eminent authority . . . (p. 18),

There has been of late years a controversy of experts . . . (p. 49).

There is now considerable controversy on this point (p. 196),

Experts on architectural ornament assign . . . (p. 21),

In the past considerable controversy arose . . . but the present writer, after the most careful consideration, has little hesitation in pronouncing it to be . . . (p. 103).

In not one of these examples is a reference given, and the facts upon which the opinion is based are but sparsely outlined if quoted at all; the reader, and particularly the student who comes new to the subject, consequently becomes uncertain of the ground under his feet. Finality at all points there can never be, but such relative certainty as can be attained would be greater if the reader were in a position to review the facts or to track them to their ultimate source.

A brief word of commendation is due to the publishers, Messrs. J. Bell & Sons, for the publication of an elaborate work of this kind needs both enterprise and courage. It has been set up in large old-style type and well printed at the Chiswick Press. We regret to notice the absence of an Index, which it is proposed to issue with the fifth volume—an arrangement only satisfactory when the various parts of a work are issued in rapid succession. A classified or indexed *List of Illustrations* would also be an advantage, since a numerical list, consisting of twelve solid pages, is of little use to anyone but the printer and blockmaker. The work will not deal with firearms.

A TOUTIN IN THE WALLACE COLLECTION BY D. S. MacCOLL

T may interest the readers of Mr. Mitchell's article in the BURLINGTON MAGAZINE for December, and of M. Henri Clouzot's in the *Revue de l'Art Ancien et Moderne*, 1908-9, to know that to the meagre list of signed works by members of the Toutin family may be added one in the Wallace Collection. I found the signature 'Toutin fct' not long before Mr. Mitchell's article appeared, on the back of a miniature of Louis XIV that had been fitted with two other portraits into the lid of a gold patch-box (Gallery XVIII, No. 108). The box is of Louis Seize style, but of English make, with the Sheffield mark of 1839: the three miniatures are not a set, and are incongruously mounted in a bad later style. At Bethnal Green in 1872 all three bore the inevitable ascription to Petitot, and the

Louis XIV has been so ascribed till now. "Petitots" have been freely manufactured in modern times; but the forgery of so obscure a name as Toutin's was unlikely in the sixties, the latest date at which this example can have been acquired. We need not therefore trouble about authenticity. The enamel appeared to me to be on copper, not gold. The reproductions have been enlarged from the actual dimensions ($\frac{1}{10}$ in. by $\frac{1}{8}$ in.) so as to bring out the traits of the portrait and the faint lines of the signature: even so, the "fct" is barely traceable in the block.

The artist is doubtless Henri Toutin, though on other examples he signs in full. His style varies with his original, but this is very much in the manner of the *Frédéric-Henri, Prince d'Orange* in the Ryks Museum at Amsterdam, reproduced by M. Clouzot. There is, by the



D—Bayeux tapestry. Soldiers carrying hauberks, helmets, swords, etc.

Plate III. Seven centuries of European armour and arms.



A—A miniature by Henri Toutin. (Wallace Collection).



B—The back of the miniature, with the signature "Toutin fecit".

A *Toutin* in the Wallace Collection

way, another miniature at the Victoria and Albert Museum ascribed to Toulon, a *Gentleman Unknown*, No. 26 in the collection lent by the Duke of Buccleuch. This corresponds not only in style but exactly in size with ours, and has the same grey background. It also is probably signed, but the back is not at present accessible. Two other miniatures in the Buccleuch collection are of the same size and are from the same original as ours, but are of poorer quality. Another version is reproduced in Mr. Propert's history as an unknown personage by Petitot. Among the forty-nine so-called Petitots in the Jones collection are three miniatures based on the same portrait, but differing in details of costume: one is described as Armand de la Meilleraye.*

Petitot certainly, and Toulon probably, was capable of drawing a portrait from life: but their work as enamellers was to reproduce from portraits by other hands. I have found no exact original for this miniature, though it is very near original engravings by Nanteuil, and one by Grignan after Mignard. The King must have been somewhere in his thirties when the portrait was taken: it is therefore a work of Toulon's later years: one of his early pieces was the *Louis XIV as a Child* in the Imperial Treasury at Vienna (about 1643). Our portrait, therefore, must belong to the early seventies of the 17th century.

*My impression is that very few of the Jones examples will be finally left to Petitot.

THE EUMORFOPOULOS COLLECTION

BY R. L. HOBSON

 FURTHER evidence of the versatility of the T'ang potter, if such evidence be wanted, is supplied by Plates I and II, in which the wares depicted vary as much in material and technique as they do in form and ornament. In the centre of row A is a miniature wine pot, a very perfect example of T'ang pottery, illustrating many of its peculiarities and its excellence. The ware is of the soft, white, plaster-like kind which is common in the sepulchral pottery: the form has a beauty of outline which is essentially T'ang, while the cup-shaped mouth and flat base are features typical of the period. The spout affects the form of a beaked head, doubtless that of the feng or phoenix which appears in similar fashion on a small bronze ewer in the Eumorfopoulos Collection and in more detailed form on the celebrated ewer shown on Plate II. The handles are three

It is the business of curators to worry out facts about the objects under their care, and M. Clouzot and Mr. Mitchell pay due tribute to the craftsman's skill of the Blois enamellers. It is a skill surpassing that of the artists of the painted Limoges in the preceding century, but none the less, like theirs, a misguided skill employed upon a bastard art. As to the true arts of mosaic and stained glass succeeded the degenerate attempts to rival the picture, so did the 15th-16th century "Limoges" succeed to the true art of paste and cloison or champlevé. So again in Urbino maiolica were pictures transferred to pottery by equally inferior artists. Petitot and Toulon were more competent; but the best that can be said for their attempts to render oil paintings in enamel is that the process is more durable, and a portrait might thus be preserved for history when it had perished in the frailer material. But this advantage was balanced by the wearing of miniatures in brooches and bracelets, so that they suffered from abrasion and other accidents. Of all these costly curiosities it may be said that they naturally gravitate to the collections of millionaires; but it is a question, and the question may be asked of a hundred branches of craft that choke our museums, whether they ought to be displayed as examples for the modern to follow. The superstition of a scientific completeness is too strong, doubtless, for them to be excluded: but the time will surely come when, in the heart-breaking increase of our accumulations, they will be relegated to a semi-privacy.

elegant loops, with stamped ornaments in applied relief between them as on the sepulchral ewer which is also shown in the next Plate. Over all is a streaky green and brown glaze of a kind which is too familiar to need comment.

On either side of this little ewer is a jar of interesting technique, showing the early use in China of a method which the English potters in the eighteenth century adopted with all the fervour of a novelty. Collectors of Astbury, Whieldon and Wedgwood pottery eagerly compete for the Staffordshire agate wares, and are at great pains to decide whether the agate is "solid" or only a surface marbling. Here we have both varieties made in China a whole millennium earlier. The jar on the left, a characteristic T'ang form, is of white clay marbled all through with veins of red. The process is precisely that of the Staffordshire. Superposed layers of white and red clay were pressed into a

solid mass, which was cut up and blended again and again till the proper stratification was achieved. A green glaze covers the whole, deepening the red veins to black. Photography has failed to bring out the markings on the right-hand jar which were produced by the easier method of surface marbling. The ware in this case is red, dressed with white slip; and the surface is grained, like that of a marbled paper, with a red or black slip worked into pattern with a kind of comb. The covering glaze is yellow. Other examples of T'ang marbling are not wanting in the collection; and in some cases the potter has cleverly manipulated the "solid agate" so as to produce symmetrical rosettes and star patterns such as we see on a smaller scale in millefiori glass.

In row B is a series of animal figures interesting ceramically and otherwise. That in the centre is of red ware hard as porcelain and covered with a white slip over which is a colourless glaze of smooth, unctuous texture.

This is the same solid white which we noticed on two bottles in the last article,¹ and which is found on many examples of bowls and vases credited with a T'ang origin. The right-hand figure is of similar material, while that on the left is actual porcelain, with a glaze of pale bluish tint resembling in this respect a certain type of early Corean porcelain.

A comparison of the style of these animals with some well-known figures in bronze and stone shows that the type is certainly T'ang; and it is interesting to study them in relation to the familiar Buddhist lion, or dog of Fo, in later porcelain and pottery. The latter, by progressive conventionalisation, has reached a form more like that of the Pekingese spaniel than anything else; and this is not altogether surprising when we consider that the lion is not indigenous in China and its true likeness is so little understood that the Pekingese spaniel is considered sufficiently leonine to be called the "lion dog".

In the T'ang period, however, the artists had not yet entirely abandoned themselves to a convention, and it is evident that nature was consulted more or less directly in their portrayal of the lion. A live beast sent as tribute to the Emperor, or a realistic figure of a lion brought by some Buddhist priest or merchant from Western Asia may have supplied the model. At any rate one sees the true lion instantly in the beast on the left, which appears to be sucking a thorn from its hind leg; while that in the centre is still unquestionably lion in spite of the tame-looking bell attached to its neck. In the

right-hand figure the artist's hold on the lion type is already weakening. Unable to reinforce it from actual observation, he is falling back on the dog; and it would be hard to say whether a lioness or a mastiff was here intended, if the probabilities were not all in favour of the former. The bell which appears on the lioness also is a connecting link between these earlier types and the more modern dogs of Fo. It is the first sign of servitude in the noble beast, showing that he has already been detailed to guard the temples of Buddha. It remained for a later generation to reduce him to the guise of a playful spaniel toying with a ball of silk brocade.

The ewers on Plate II are both of outstanding interest. Both too are familiar; for that on the left is a well-known type of sepulchral vase rightly admired for its beauty of form, while that on the right appeared in the Exhibition at the Burlington Fine Arts Club in 1910,² causing much wonder and discussion. The sepulchral vase is one of those key specimens which have helped so much in the identification of T'ang pottery; and apart from the charm of its elegant shape and the half Greek, half Chinese lines of its serpent-dragon handles, it is well worth considering in detail. The body is a hard white ware with a tinge of buff which the potter has corrected by a wash of fine white clay. The glaze, transparent and almost colourless but of faint yellowish tint, ends far above the base in irregular curves, as though the potter, dipping the vase head-downwards in a vat of glaze, had tilted it first on one side and then on the other. In form it is clearly reminiscent of the Greek amphora with serpent handles; for the handles, in spite of their double-ribs and conventional studs, are clearly based on serpent forms, though the heads in which they end are suggestive rather of the Chinese dragon. Its other features are characteristically T'ang and have already been noted in connection with other pieces previously described. They include the cup-shaped mouth, the flat base, the rosettes and palmettes in applied relief, the band of wheel-made rings on the shoulders and the threaded neck. Examples of this form of vase are comparatively numerous, as they appear to have formed part of the standard burial outfit of the time; and some are distinguished by mottled and coloured glazes. It is, moreover, one of the few T'ang forms closely copied by modern Chinese potters, as is proved by a specimen in the Victoria and Albert Museum in 18th century porcelain.

The phoenix ewer on the right is in some ways the most remarkable of Mr. Eumorfo-

¹ *Burl. Mag.*, Jan., 1920.

² Cat., A 43.



A

$3\frac{1}{8}$ " high.

$3\frac{3}{4}$ " high.

$4\frac{3}{8}$ " high.



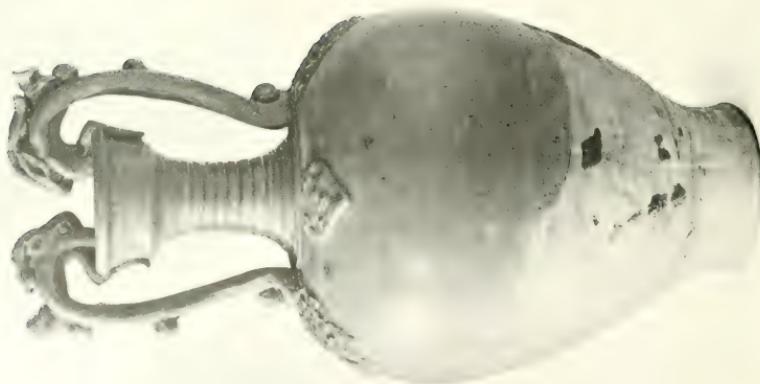
B

$4\frac{1}{8}$ " high.

$6\frac{1}{4}$ " high.

$8\frac{1}{8}$ " high.

Plate I. Tang wares in the Eumorfopoulos collection. — *A*. Liver with splashed glaze and two "agate" ware jars. — *B*. Figures of lions and a hemess.



C 15 $\frac{1}{2}$ " high.



D 15 $\frac{1}{2}$ " high.

Plate II. Tang wares in the Eumorfopoulos collection.
C—Funeral vase : porcelain stoneware with yellowish white
glaze. D—Porcelain ewer with phoenix head on the neck

C—Funeral vase : porcelain stoneware with yellowish white

poulos' early pieces. In the first place it is porcelain, translucent where thin, with a compact white body and a greenish grey glaze with a tendency to blue in its thicker areas. It is no longer necessary to discuss the origins of porcelain and to produce proofs that such a thing existed in the T'ang period. That is now an established fact, and it is enough to state that other examples of translucent T'ang porcelain are known, notably a variety of fragments found at Samarra. But this ewer is unquestionably the most elaborate and the most important piece of early porcelain at present known. Further, it is ornamented with moulded and carved designs showing a freedom and mastery of technique not easily surpassed in the works of later periods. The phoenix head on the neck is modelled with great spirit and carefully finished with applied and carved details. As an ornament for the neck or mouth of a ewer the phoenix head has already been mentioned in this article. Other notable instances of this motive are a ewer with coloured glazes in the Alexander Collection,³ and the ewer in one of the hands of a "Kuan Yin with a thousand arms" in a T'ang picture found by Sir Aurel Stein in Turkestan. The same motive, which probably derived from Sassanian metal work,⁴ is seen on early Persian pottery, though the bird in this case is not necessarily a phoenix.

The body ornament is a fine example of free-hand carving. It is divided into three belts

³ See Hobson, Chinese Pottery and Porcelain, Vol. I. Plate 9.

⁴ See Dr. Martin, *Burl. Mag.*, Sept., 1912.

with a beautiful scroll of large flowers and foliage in the centre, a border of overlapping leaves below, and a band above of overlapping ornaments which may equally be intended for leaves or feathers. One would say that the peculiar frilled edges which apparently were part of the Chinese conception of phoenix feathers⁵ had spread downwards from the neck, invading the lower ornament of the vase and even infecting the purely floral design of the scroll. The Ku-yü-t'u-p'u⁶ furnishes an interesting parallel to this elaboration of the phoenix motive in a jade buckle which ends in a phoenix head of striking similarity to that on our ewer and is diapered all over the body with a feather pattern. Many of the features of this ewer are paralleled in specimens already illustrated, viz., the carved design of overlapping leaves,⁷ the floral scrolls⁸ and the crinkled mouth,⁹ while the threaded neck is just that of the companion ewer of Plate II. In face of this cumulative evidence it can hardly be doubted that Mr. Eumorfopoulos' phoenix ewer is of T'ang origin. There are several other examples of T'ang porcelain in the collection, including some animal figures with pale green glaze in which we recognise the beginning of celadon, but none of them have the outstanding interest of the phoenix ewer.

⁵ Cf. A similar treatment of the phoenix plumage in a coloured K'ang Hsi in the Leonard Gow Collection. *Burl. Mag.*, Dec., 1910.

⁶ See Laufer, Jade, p. 272. The Ku-yü-t'u-p'u is a Sung work and the buckle in question purported to belong to about the 5th century.

⁷ *Burl. Mag.*, Aug., 1919.

⁸ *Ibid.*, Jan., 1920.

STUDIES IN PERUVIAN TEXTILES.

II BROCADES AND EMBROIDERIES—(*Conclusion*)

BY CYRIL G. E. BUNT

 N the first portion of this article it was seen that some of the Peruvian embroideries exhibit a strong resemblance to brocading. We will now consider the by no means infrequent circumstance of embroidery imitating the technique of another type of loom-work, i.e. tapestry.

In PLATE A is shown the finest example of Peruvian embroidery in the Victoria and Albert Museum collection. It decorates an *Uncu* or short tunic, presented to the Museum by Her Majesty the Queen. It is unique, not only on account of its wonderful preservation and the perfection of its work, but also because it is the only piece in the collection which comes from Nasca. I have described this piece elsewhere,¹

but a word or two must be said here of the embroidery.

A glance will show that we are here in touch with quite a different school of needlecraft to that of the specimen previously described. Moreover, on this one garment there are two quite distinct types of stitch. The vertical bands are of closely placed, overcast stitches, worked in the line of the weft, each stitch the width of six warps, and covering the fabric closely, creating a rep-like surface not at all unlike tapestry. In fact it is clearly a conscious imitation of tapestry effect and similar pieces have sometimes misled writers in the past. The lower, horizontal, band is a peculiarly successful repeat of the same pattern in a stitch somewhat resembling the modern fishbone stitch. In this

¹ *Connoisseur*, January, 1917.

case again the embroidery covers closely the whole surface of the band.

The design is worked out in yellow and green yarns with red "eyes" in the heads of the figures. The motive seems to suggest derivation from the puma-motive, combined with interlocking swastica forms. The whole effect is one of subdued richness—even beauty, and, as it is a product of a coastal loom prior to the Incan conquest of Nasca valley, it must be at the very lowest estimate as early as the first half of the 15th century.

The final example [PLATE B] is only a small portion of an ancient and exceedingly interesting *yacolla* (poncho), which is one of the earliest pieces in the South Kensington collection. I should have liked to have shown the whole garment, for it is rich in quiet colour and design; but the greater part being tapestry woven, is beyond our present survey. The body of the robe is of cotton. The photograph shows part of the tapestry work which decorates either shoulder and the long band (also of tapestry), which extends down the centre back and front. But the part that interests us now, is the repeat of the step-like figures bordering the centre band enclosing a series of conventionalised human faces. These motives are worked out in yellow brown and green wools of good texture.

The Peruvian weavers frequently passed from one technique to another in weaving their fabrics and thus we find that the tapestry, the tabby and the brocading are all woven on the same warps. And as the tapestry weave is carried out on triple warps, so the brocade stitch is also based upon three warps. The surfaces are well covered and assume an approximation in appearance to tapestry, the more so as they are tightly woven and unlike the looser brocading of later times.

Dr. Uhle speaks of some embroideries of peculiar technique as being characteristic of the period to which this example is ascribable. The period is one of transition from the older art forms of the Tiahuanacu age to the later pre-Incan period and he names it Epigone. He says of these embroideries that "they cover the pieces closely to the very edges, which in some examples are neatly trimmed off, so that one might be misled to take the piece for tapestry".

He considers that "in point of technique these embroideries form a class of stuff entirely representative of this Epigone period, while in the same sense the embroideries with loose threads covering larger surfaces belong exclusively to the last pre-Spanish period. The foundation for these embroideries was a cotton cloth . . . and the embroidery seems to be an imitation of tapestry. Two or three warp threads of the foundation are caught together in each stitch and covered closely with coloured woollen threads; the closeness of the stitches and the rep-like appearance of the surface make the resemblance to tapestry a very good one . . . these peculiar embroideries belong to this period exclusively".

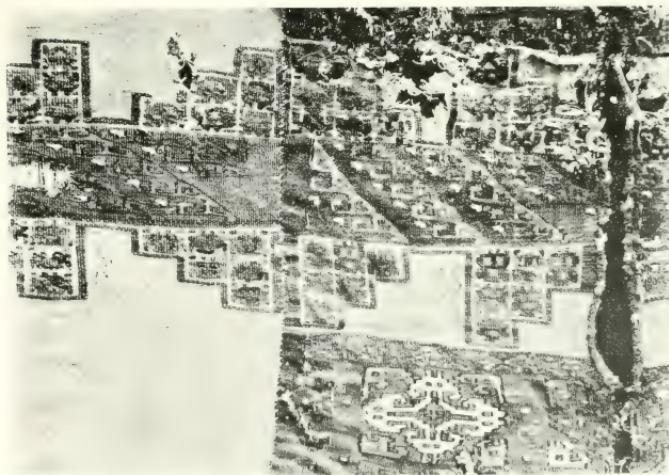
I should like Dr. Uhle to look at these "embroideries" again. I feel sure he would find them *brocades*. The description given above makes me feel sure, particularly because he speaks of the pieces being closely covered to the edges. It is quite an ordinary thing for brocading to come right to the selvedge and turn over—this happens at the edge of the band in Figure I, and so is not even peculiar to the earlier period.

The further back in Peruvian history we get the more difficult it is even to suggest approximately an age for the *anticas*. And this early piece can at the very best be hazarded to date from somewhere between say the 8th to the 12th century.

In conclusion, attention may be drawn to a truly remarkable fact—a fact which provides ample food for reflection. It is, that in the case of these brocades and embroideries, as in that of the tapestries, the earliest known examples include specimens exhibiting a complete mastery of technique and finished skill in execution. It would seem to argue that the proto-Peruvians must have acquired their skill in the textile arts either at a very remote period of which at present we know nothing, or else they received their knowledge thereof from some extraneous source during the earlier centuries of the Christian era. I am inclined to think that the latter may some day be proved to be the correct solution; but at present it must remain one of the many unsolved riddles of old Peru.



A. Tunic. Late pre-Incan Embroidery. (Victoria and Albert Museum)



B. Part of Yacolla. Brocading of Epigone period. (Victoria and Albert Museum)

RICHARD WILSON AT BRIGHTON.*

NE hundred and six years have passed since so many paintings by Richard Wilson were on public show as are gathered together in the Fine Art Galleries of Brighton. On that long agone occasion seventy-eight pictures were assembled by the British Institution; and of the master's work as there represented a leading newspaper declared that it engendered emotions which could only be described as "sacred". Does the Press of to-day and to-day's Public feel the same of this solemn little Gallery by the sea? We know not; but we know that they should. For here is Wilson as unaltered as the restricted sphere of Nature which he undertook, and we and not himself must be chargeable with any revision of his valuation.

As a matter of fact "old red-nosed Dick" stands higher to-day than at any time. Not that his appeal is any wider in kind, for it can never extend beyond the professional artist and his lay brother, the connoisseur. But both these categories being vastly larger than they were in 1814, to the inclusion even of the "merchant prince" whom William Bell Scott definitely banned from appreciation of Wilson, correspondingly more people enjoy this refined and simple art than in the days when Peter Pindar warned his disconsolate friend not to expect immortality until "he had been dead an hundred year". That posthumous century (what an æon to a painter's suspended soul—even Dante never imagined an artist awaiting recognition in Purgatory, though he gives us an author) has come and gone; and Wilson possesses his own indestructible chantry where he would have chosen to have it, in the temple of fastidious taste. Nay, he had not to wait a century; for was he not "numbered amongst the classics of the art" by that seer Fuseli as early as 1801? To-day, then, we have but to accept him, entering this reliquary of his not for criticism, but with hats off, praising a famous man and an artistic Father who begat us.

A word as to the origin of this beautiful collection may not come amiss. It represents the *corpus* (for not quite all appear to be here) of that wonderful gathering of "Wilsons" acquired from the master himself by Benjamin Booth, a noted 18th century connoisseur, and transmitted by him to his son and daughters. One of the latter, the lady of Sir Richard Ford, the famous Chief Magistrate of London, eventually inherited the entire series, which has thus descended

intact, *via* that literary genius, Richard Ford of Spain, to the grandson of the last named, the present fortunate and generous owner. Portraits of both Mr. Booth (by his friend Sir Joshua) and of Lady Ford are hung here amongst their treasures. With regard to the latter the Catalogue might have accorded to the painter of this charming little thing (surely P. Reinagle, R.A., 1749-1833) attribution more precise than a bare surname claimed by eleven successive artists.

To students of Wilson this collection has always been well known from Thomas Hastings' reproduction of it in its entirety in a volume of valuable but inadequate etchings published in 1825. Here, then, we have revealed this renowned *cache* of "Wilsons" pure and undefiled from the fount—"Never been out of the family, sir!" as the bric-à-brac dealer is wont to declare truthfully of an "Oliver" or a "Hilliard" painted for himself a week ago. Unsullied provenance, however, is by no means a guarantee of unsullied condition—much the reverse; for what greater sufferers have there been from the detergents of the restorers than "family" collections, and who has suffered thereby more than Wilson, with his delicate glazes and impasto of clotted cream? But here the connoisseur will enjoy the double delight of unbroken pedigree and pristine state. Every picture (save one whose trifling damage has been amended) is pure as from Wilson's easel. In fact one or two would be actually the better for some little attention to age-yellowed varnish. If no canvas endures scouring more disastrously than Wilson's, none more handsomely repays cleanliness. For the master was above all the wizard of tone; it was his dominant, frequently his entire *thema*; and to peer at him through the accidental overlay of Time is like attempting to appreciate Beethoven upon a distuned piano.

Thanks to the aforesaid Hastings, there is scarcely a picture in the gallery which is not familiar in outline to students of Wilson. Yet to see them here is to see them for the first time, for neither the prints nor the letterpress of that modest and meritorious enthusiast can be called anything more than well-intentioned. There, in the rapidly painted *Tiber* (No. 5) is the "blaze," which so impressed the etcher; but we think not of Rembrandt, as Hastings thought, but of the struggling spirit of Cotman in that fiery flush, the effort of genius wrestling like Jacob with an Angel, the Angel Uriel, the Sun. This is the greatest example of a great picture, of which we have seen several replicas, each diminishing in splendour as it approached "finish." There (No. 11) is the little *Hounslow Heath*,

*A Collection of Oil Paintings and Sketches, lent by Captain Richard Ford.

[PLATE I, A] of the delicious purity and coolness of which we had no previous hint. If, as recorded, Paul Sandby sat by the master as he wrought this, what a lesson in technique the experience must have been to one whom we know was anxious to excel in a medium employed by him much more and much better than he is credited with. The lovely *Morning* (No. 13)—we defer our quarrel with the catalogue *re* nomenclature—the *View in Italy* (No. 18) of which the National Gallery now holds the Salting repeat of equal beauty, the saffron No. 38 [PLATE II, C], all these with their “quiet light” and unrivalled glow recall and justify the painter’s boast that he could paint such sunshine as the flies delight to dance in. The exquisite *Thames at Twickenham* (No. 19), makes its reminiscence too, but an uncomfortable one. We see now why Philistine old George III, declined to accept a neighbouring view by Wilson, a Royal commission, as being too Italianified for recognition, his refusal and the artist’s bad temper thereat doing Wilson lifelong harm. Truly these languorous airs and lounging figures belong to the Arno, not the Thames. So also do they in the *Sion Park* (No. 15), wherein Hazlitt saw “the air a’dust, the grass burned up and withered.”

Hazlitt, by the way, would have had to swear certain foolish remarks regarding Wilson’s English landscapes, had he ever studied a gem of such purest ray as No. 3 [PLATE II, B] in this collection. A curious work is No. 23, a so-called view of Oxford. We have heard the authenticity of this piece questioned. It is, however, of indisputable authorship, its only falsity lying in some slight and necessary repairs to damaged foliage, which, as such repairs will, have changed and lost keeping. This is no doubt the earliest work in the collection; we may even date it before Wilson’s departure for Italy, that is to say sometime during that little-known period prior to 1750, when Wilson, universally recorded to have been painting portraits only, was in fact cultivating landscape even to the extent of having one example, at least, engraved on the most important scale as early as 1747. From what source Wilson derived this early landscape of his, so different from yet so basic to his mature practice, is as clear as it is surprising.

No. 29, the *Temple of Minerva Medica*, is the picture so much admired by Constable, than whom Wilson had no more devoted admirer. So truly from one point run the widely radiating beams of art. “Poor Wilson”, he said, “think of his fate, think of his magnificence”! How Constable would have delighted, too, in the chill shiver of No. 31, a seascape which gives

a cold in the head with his very own “great-coat weather”. Very different are the noble little pieces, Nos. 23 and 36, and appealing to a master very different from Constable. These are the citron visions which John Crome fell down and worshipped, copying and “pasticthing” them to an extent very confusing to the dilettanti. Let him who would learn, as Crome learned, how much of grandeur, how much of depth and suggestion can be embodied within a few inches of canvas, let him study these things closely, for he will find no more signal examples in this or any other gallery.

With No. 35, as harmoniously coloury as an early Corot, with No. 37, a lovely passage of colour and light, and No. 38 with its yellow glow of perfect quality, we will conclude specific notice of the oil paintings, our object being to lead the reader not through but to this delightful gallery. Nor will we delay him over the drawings, more than a hundred in number. Of these it may be briefly said that artistically they hold us by their astounding breadth with economy of labour, and historically by the numerous first thoughts which they reveal of paintings long familiar to us. In No. 77, for instance, will be found a pencil memorandum for the great *Maecenas’ Villa* of the National Gallery, itself a replica of an earlier and finer canvas. Other National Gallery works are adumbrated in Nos. 41 and 141; whilst there is scarcely a drawing but represents the embryo of a canvas in being. A few are doubtfully, two wrongly ascribed. No. 127 is patently not by Wilson but by Gainsborough, whilst No. 147 would be a “Sandby” to anyone, even were it not actually so signed! No. 132 we believe to be by J. R. Cozens. A surprise even to veterans in Wilson will be the rare and lovely works in pastel, Nos. 53 and 82; there is nothing more exquisite in all the collection. Finally the many who have asserted and the more who have been told that Wilson could not work meticulously should apologise before such Patrick Nasmyth-like elaborations as No. 64. If one small grumble may be permitted us amidst much gratitude for this absorbing show, it will be at the frequent misnaming of exhibits, whose correct titles are either traditional or topographically obvious. So much for the exhibits themselves, or so much as we have space to devote to them. What of the man who wrought them?

Richard Wilson is chiefly known under two erroneous pseudonyms. To call him the “*English Claude*”, because the Lorraine, too, painted classical Italy, is to misconceive his genius so radically that it is small wonder that a century of critical protest thereat has failed to correct the perpetrators. To judgment more susceptible



Fig. 1. *On Hamble Heath*, by Richard Wilson. 16 $\frac{1}{2}$ " x 20 $\frac{3}{4}$ ". (Capt. Richard Ford)

Plate I. Richard Wilson at Brighton



B - *Landscape*, by Richard Wilson. 11" x 18 $\frac{1}{2}$ ". (Capt. Richard Ford)



C - *View in the Strada Nomentana*. 16 $\frac{1}{2}$ " x 20 $\frac{1}{2}$ ". (Capt. Richard Ford)

than theirs, Wilson's own *œuvre* is the best refutation. From that it will be seen how rarely he even faintly resembles the Franco-Italian, and how he descends towards mediocrity in strict ratio to his approach to him. In this gallery, for example, there is but a single specimen, No. 17, in any way "Claudeish," and it is easily the poorest thing in the entire series. Secondly, Wilson was in no sense whatever, either chronologically or technically, the "*Father of English Landscape*", as the cataloguer, following too trustfully the chroniclers, styles him in his *prolegomena*. There were several and good landscapists before Wilson, to one of whom, George Lambert, Wilson undoubtedly owed his own technique. Wilson has, indeed, a higher claim than mere priority, namely that, early as he came, he is still amongst the greatest of our temperamental artists, of those who have employed brushes and paint to record not their corporeal, but their emotional vision of a scene. Within his limits Wilson has been unexcelled to this day in this. *Within his limits*; for it must be understood that laterally the genius of Wilson extended not far. Unlike Turner he had made not many of the great truths of Nature his own. But those which he had acquired he had mastered beyond the power of Turner himself. No man who has ever lived has painted so perfectly to his intentions; and when it is said that those intentions were breadth, sunshine and atmospheric retrocession, most painters at least will agree that he attained the very Grail of their art. It was a stroke of genius on the part of Fate, that our other great, early temperamentalist, Gainsborough, ran his course so concurrently with Wilson, that it is impossible now to discover which of the two actually produced his first emotional landscape, as apart from the prime topographical labours of each. It was a stroke of genius, because no two in all the history of painting could have been selected better to display the varied, nay opposed resources of true High Art, as varied and opposed as the souls of true men themselves. At one blow, in these two, we are shown the equal supremacy of the ennoblement of fact, as by Wilson, and of fancy, as by Gainsborough. Both crowns, however, inherit their dangers, into which both these crowned ones duly fell. In the case of Wilson, with whom alone we are concerned, his devotion to the few great facts which he had garnered resulted in a certain one-idealness both of manner and of matter. This is the chief and sole disability of his art, and it accounts for many peculiarities therein. It ac-

counts for his inability to fill a large canvas (the vast *Okehampton*, No. 21, is a thin, poor thing beside all and every one of its companions), since Wilson's stock of facts was unequal to more than a small or moderate holding. It accounts for his almost complete failure with the mythological "*machines*"—the *Níobes* and *Meleagres*—over which, under pressure of fashion and of Joseph Vernet, he wasted so much time. Finally, not poverty alone, but to a large extent satisfaction with an attained result, was responsible for the manifold replicas of successful subjects which are the most disconcerting feature of the master's output. Of the thirty-eight paintings in Captain Ford's collection, the writer has seen genuine facsimiles of no fewer than twenty-five, some of these reduplicated even to five or six times. This is in no sense a bad mark against the artist further than it emphasises the limitation of his stock-in-trade; for who with his granary "bulging with grain" would ring so many changes on the same bag? It is, however, only just to believe that certain of these reduplications were deliberately made with the same high artistic purpose as caused Monet to depict his haystack we know not how many times nor with how many varied illuminations. But even here Wilson showed his limitation; for invariably it will be found that this type of his "*doubles*" are carried out the one example in a cool, the other in a hot tone scheme. The resulting pictures differ totally, of course, despite their identical framework, but they differ always identically.

Seeking for Wilson's highest charm, many will find it, perhaps, in the purely sensuous delight of his paint. No artist who has ever lived has been more master of his material, or used it with more ineffable taste. Whether he worked *al primo*, or with underpainting and over-glazes, his surface and textures are intense gratifications to that unnumbered sense belonging only to connoisseurs, but so strongly to them that they can almost taste the savour of a canvas. And "*Wilson's buttery touches*", as old Davie Bridges of Edinburgh styled them, are by no means "*rationed*." They fill with an unctuous, tactile pleasure every corner of his moderately sized canvases, giving moisture to his verdure, weight to his masonry, and body to his vaporous clouds. In sheer handling, he is one of the simplest and greatest of the world's masters, and nearly all of our school who have approached him in this have referred to him for their pictorial calligraphy.

REVIEWS

DANTE, suoi primi cultori, sua gente in Bologna; by Giovanni Livi, Bologna: (Licio Cappelli); 291 pp.; illust.; 12 l.

This book is the fruit of many years of careful study and research in an "archivio" that is one of the richest in Italy. Commendatore Livi has been Superintendent of the Archivio di Stato at Bologna for many years, and his researches have been rewarded by the discovery of most important evidence in connection with Dante's presence in Bologna, and in proof of the very early knowledge and appreciation of Dante's poetical works in the ancient University city, within the lifetime of the poet. Most of this evidence is drawn from legal documents, which, by thoughtful comparison and constructive deduction, Livi has made to tell us something of the contemporaries and friends of the great poet. The larger number of the documents quoted and illustrated are in the Memoriali—a series of over 300 large volumes, containing the contracts made in the city of Bologna and the "Provincia di Bologna" between the year 1265 and the year 1436. The notaries who copied and registered these contracts were wont to employ their spare time in writing down in the blank spaces of their documents the verses of contemporary poets. Among the verses found by Livi in the documents of the Memoriali are several by Dante, and he has added five new discoveries to those already noted by Carducci. The most important "dantografia" in these volumes is the sonnet "Non mi potranno giannmai fare ammenda", on the document transcribed in 1287 by ser Enrichetto dalle Quercie, which, with its mention of the Torre Garisenda, is evidence that Dante must have already visited Bologna before that date: the sonnet must therefore have been composed before the poet was 22 years of age. Another important "dantografia" discovered by Livi is found on the parchment cover of a volume of "atti criminali" transcribed in Bologna by ser Tieri degli Ussepi, a notary of S. Gimignano, who came to the city in the train of the Podestà Niccolo de' Bandini da Siena. Here ser Tieri has written the three lines Purg. c. III l. 94—96 beginning, "El duca lui Caron . . ." Fragments from two other lines of the same canto are decipherable on the other side of the cover.

The illustrations of the book are very finely reproduced from photographs of the documents. They show the skill of the notaries in fine calligraphy, and in some cases the miniaturist's skill is added, for some of the initial letters are of excellent design with ornament of delicate tracery. And in the document by ser Ugccione colour is introduced into the initial letters.

Livi makes out a very good case for his claim that ser Ugccione's little drawing is the earliest pictorial representation of Dante. Altogether the book is a very fine production, creditable to the printer and publisher, as well as to the scholarly author.

E. COULSON JAMES.

MUSÉE DU LOUVRE. COLLECTION PAUL GARNIER. Horloges et Montres, Ivoire et Plaquettes. Publié d'après les notes du donateur par Gaston Migeon. 48 plates. Paris: (Hachette); 4 francs.

In this unpretending little publication Mr. Migeon has produced what may fairly be described as a model catalogue for its purpose. It shows very happily how such a work may be accurate without being heavy, learned but not dull. The plan is geographical, dividing the subject among the greater centres of the watchmaker's art such as Paris, Blois, Lyons, and Rouen, and others of less repute. The examples are fully described, with notes on the history of the makers and references to other examples of their work, including the London collections in this survey. A bibliography serves to guide the steps of any enquirer whose curiosity may be stimulated by the collection. Above all, the author has realised that illustration by photographic process has now become perhaps the most important feature of any catalogue of works of art. The *format* is the handy short octavo size in which the Louvre catalogues now appear, a size not too big for the pocket and wide enough for a good illustration.

The collection of watches presented by M. Paul Garnier to the Louvre, which occupies the bulk of the catalogue, is limited to the 16th and 17th centuries. Within this range, and for the French ateliers, it is of the first importance, and no collector of watches who aspires to the earlier periods of the art can afford to be without M. Migeon's catalogue. The extremely rare spherical watch by Jacques de la Gardie of Blois, dated 1551, illustrated on plate II, may claim to rank as one of the earliest timekeepers for carrying on the person in existence. This is the watch which, when stolen from M. Garnier's collection, was pursued by him across the Atlantic and recovered by re-purchase. As to the examples assigned by the author to the end of the 16th century, opinions may differ—some of them seem rather to belong to the early years of the following century. The work of the enamellers of watch-cases of the Toutin and Huaud workshops are represented by notable examples, including one with the rare signature of Jean Toutin. Only two watches of English make are included, but one of them, a magnificently oval watch of the early part of the 17th

century, by "Ri[chard] Morgan in Fleet Street", is one of the chief pieces of the collection, and is illustrated by four views.

The catalogue includes, besides the collection of watches, a superb Gothic ivory Virgin, and a charming silver plaque of the early years of the 15th century, engraved for translucent enamelling, both of which figured in the Paris Retrospective Exhibition of 1900, and a small group of Renaissance clocks and bronzes.

France is truly fortunate in the artistic patriotism of her sons. In that country it seems the most natural thing in the world that the head of a great clock-making business should devote his leisure to the formation of a collection of the earlier and more beautiful products of his craft, especially as practised in his own country, and that the crowning act of his life should be the presentation of his collection—the crystallization of his life's happiest hours—to his national museum. Is it not a worthier ideal than the commercial one which disperses to the highest bidder the results of so many collectors' life-long pursuit?

H. P. M.

BOOKS ON COLLECTING.

- 1 THE EARTHENWARE COLLECTOR; A Guide to Old English Earthenware; by G. Wooliscroft Rhead, R.E., A.R.C.A.; illustrated; (Herbert Jenkins) 6s. net.
- 2 ANTIQUE JEWELLERY AND TRINKETS; by F. W. Burgess; illustrated; (Routledge); 10s. 6d. net.
- 3 THE SILVER AND SHEFFIELD PLATE COLLECTOR; A Guide to English Domestic Metal Wares; illustrated; by W. A. Young; (Herbert Jenkins); 6s. net.
- 4 BYE-PATHS IN COLLECTING; by Arthur Hayden; illustrated; (Fisher Unwin); 21s. net.
- 5 THE STAMP COLLECTOR; A Guide to the World's Postage Stamps; illustrated; by Stanley C. Johnson, M.A., D.Sc.; (Herbert Jenkins); 6s. net.

1. Few types of reader form so ready a prey to the compiler as the collector, whose pathetic quest of literature truly calculated to assist him in the prosecution of his hobby, is all too seldom rewarded by the acquisition of treatises of a helpful character. This volume, however, forms an agreeable exception to this literary rule, for having been prepared by a practical potter, the book possesses a degree of technical knowledge usually lacking in the "chatty" species of handbook. In it the collector of modest means is provided with a careful survey of the development of British earthenware, and should by means of its detailed descriptions and well chosen illustrations, be enabled to bring increased discernment to bear on his purchases. The earlier British wares are but lightly touched on, the author dwelling with greater particularity on the period commencing with the Slip Ware of the early 17th century and closing with

the decline of the potter's art at the opening of the Victorian era.

2. This volume belongs to the type usually referred to as "readable", a term which, while implying a certain felicity in phraseology, yet holds out no great promise of extending the knowledge or appreciation of the reader. The author, indeed, is careful to warn his public that his book is "by no means exhaustive and those who desire to specialise or to dip deeper into any one or more of the branches of this interesting subject, are advised to supplement the information given here by careful perusal of those specialist books to which reference has been made". The reader, thus forewarned, is not only forearmed, but also disarmed.

3. This forms a good introduction for the amateur to the collection of English domestic silverwork and Sheffield plate, the author having confined himself for the most part to the less rare specimens such as may reasonably be expected to come within the scope of the average collector. Though by no means a comprehensive survey of its subject, it yet forms a useful work of reference, opening up at the same time interesting little glimpses of the life of the past with which these domestic accessories were associated. The survey embraces the period dating from the end of the 17th century to the commencement of the era of electro-plate, beginning about 1840.

4. The collector who prefers to acquire miscellaneously, rather than to specialise, will no doubt find much to interest him in this volume, which is admittedly intended to be "suggestive rather than exhaustive". A book which deals with such diverse subjects as porcelain and pomanders, cartoons and cradles, Bible-boxes and bellows, can hardly be expected to provide any very profound information with regard to any, yet on the other hand it no doubt probes as deeply as is required by collectors of this type. The book is well illustrated with reproductions taken from various objects of interest in our national collections.

5. This work represents an attempt on the part of the author to introduce more scientific methods to the pursuit of stamp-collecting. He is careful to enumerate the various types of stamps which should not rightly be included within the province of the collector of discernment, and centres attention on those stamps of medium rarity and value which in so many instances possess greater interest than those which run into sensational and fantastic prices.

A MONTHLY CHRONICLE

EXHIBITION OF OLD ENGLISH AND OTHER PORCELAIN.—In the exhibition at Mr. Albert Amor's recently enlarged premises in St. James' Street there has been brought together a very remarkable collection of English porcelain figures and groups, beginning with those of Bow, Chelsea and Langton Hall, and passing on through Derby and Bristol to the 19th century productions of the Rockingham and Minton factories. The most attractive are undoubtedly those of the first twelve or fifteen years of the Chelsea factory, which if marked at all bear an anchor, either in relief on a small applied medallion, or neatly printed in red. Their pure white colour and creamlike surface texture, enhanced by a discreet and sparing application of passages of plain enamel, place them artistically on a higher grade altogether than the later Chelsea figures, dating from about 1760–1770, with their excess of glaze, their lavish decoration in colours and gilding, and their fidgety accessories of rococo scrollwork and elaborate bocages.

The exhibition includes an unusual number of models which, if not unique, must have been produced in very small quantity, as they are seldom to be met with. Amongst such pieces may be named a large group of Perseus and Andromeda, a man playing a hurdy-gurdy in the lively humour of which the influence of Kaindl of Meissen is unmistakable, a boy sitting with a large basket between his knees

LETTERS

KOREAN POTTERY

SIR,—In the article, "Ancient Korean Tomb Wares", in the BURLINGTON MAGAZINE for January, 1912, on page 227 reference is made to the very important account of Korean ware in a work first published by Hsü-Ching in 1167. As what he said at that time seems to have been misunderstood, and is of such great importance and helps so much in the study of the wares of that period that have been found in the Korean Tombs, the quotation will again be given in full:

"There is a ceramic ware made in Korea of green colour, which is called by the natives of the country 'kingfisher green'. In these latter years the pieces have been more skilfully fashioned, and the colour of the glaze has also been much improved. There are wine pots (*chiu tsun*) moulded in the shape of melons, with simple lids at the top surmounted by ducks squatting in the midst of lotus flowers. The Koreans are clever also in the making of bowls and dishes (*wan, tich*), wine cups and tea cups (*poi, ou*), flower vases (*hua p'ing*), and hot water vessels for tea drinkers (*t'ang chan*), which are all, generally speaking, copied from the forms of the Ting-chou wares (of China), so that I need

also borrowed from a Meissen original, and a delightful figure, with very slight colouring, of an old woman in a mobcap holding bunches of grapes. All of these belong to the earlier period of Chelsea, as do also the figures of birds which are represented in the exhibition in great variety.

A very important example, perhaps unique, of the later more sumptuous class of Chelsea porcelain is a large figure of Charles Pratt, Baron (afterwards Earl) Camden, in his robes as Lord Chancellor, made therefore not earlier than 1766. A pair of bocage groups of sportsmen are also unusual specimens of this period.

Amongst rare figures in Bow porcelain may be named a wonderful bagpipe-player, copied from a Meissen model, a small figure of the youthful Frederick the Great, in military uniform, and an uncoloured example of the waterman wearing Doggett's coat and badge. There is also exhibited, amongst specimens of Worcester porcelain, an interesting bowl commemorating the beneficent work of the Marine Society, presumably dating (as it bears on the inside a bust of George II.) from the time of the foundation of the charity in 1756; black transfer prints on the outside of the bowl quaintly depict poor boys in the act of donning the uniform of the Royal Navy.

The English porcelain in the exhibition was formerly in the Whiteley Tolson and Hamilton Clements collections. A few fine pieces of Continental porcelain formerly belonging to the late Mr. A. R. Macdonald are also shown. R.

only allude to them and not illustrate them by figures, only giving the wine pots as being of novel and original design.

"In Korea the table vessels used at entertainments for eating and drinking are usually made of gilded metal or of silver; although they esteem green porcelain ware more highly than either of these two materials. They have incense burners (*hsiang lu*) shaped like lions, which are also of 'kingfisher green', the four-footed monster being represented seated upon a lotus leaf with tilted margin, which forms the stand of the urn. This is one of the most ingenious and striking of their ceramic designs; the other forms are for the most part moulded after the shapes of the ancient imperial porcelains of Yuezhou, or from the modern productions of the kilns of Ju-chou".

It will be seen this specifically states that the ware is of green colour; it then describes the wine pots as being original in design—there follows the statement that "they were clever in the making of bowls and dishes, wine cups, tea cups, flower vases, hot water vessels for tea drinkers, which are all, generally speaking, copied from the forms of the Ting Chou wares (of China), so that I need only allude to them and not illustrate them by figures". A proper inter-

pretation of this statement is that all the above forms were green in colour, that the author illustrated the wine pots as being original in design, but did not illustrate the bowl, etc., etc., as these copied the forms of Ting-Chou ware. As a matter of fact, we know from a study of a great many of these Korean Celadon pieces that many of them follow the forms of Ting ware.

The above interpretation is being made as collectors and students of this subject have been misled by the use of a portion of a paragraph of Hsü-Ching's statement, taken from its context by Mr. S. C. Bosch Reitz in his introduction to the Metropolitan Museum of Art (New York) Catalogue of an Exhibition of Early Chinese Pottery and Sculpture, 1916. To substantiate his contention that most of the white wares that have been found in the Korean Tombs were made in Korea and not in China, as contended by other authorities, he says: "The letter of the Chinese Officer of the year 1125, quoted before, uncomfortably contradicts their statement, because he writes 'They have, besides, bowls, platters, wine-cups and cups, flower vases and soup bowls, all closely copying the style and make of Ting ware. Only the wine-pots present novel features'".

It will be seen that to make his case he simply takes a piece out of the statement, leaving out the first part which distinctly states that all the forms referred to are green in colour, and the end of the quotation "so that I need not allude to them and not illustrate them by figures, only giving the wine pots as being of original design".

When Mr. Bosch Reitz' quotation is read with what came before and after it, it is clear that he is wrong in using the part that he does to show that the Hsü-Ching statement proves that the white ware was made in Korea.

The scope of the Bosch Reitz statement has been still further broadened by being quoted in the introduction to Mr. Bernard Rackham's excellent Catalogue of the Le Blond Collection of Corean Pottery, Victoria and Albert Museum (London), 1918, on Page 17.

A study of a very large number of specimens

AUCTIONS

MESSRS. CHRISTIE, MANSON AND WOODS will sell at 8 King Street on April 19th, and three following days, the collection of Arms, Armour and Objects of Art formed by the late Sir Guy Francis Laking. The pieces about to be sold are, as might be expected from the collector's knowledge and opportunities, remarkable for their high average quality. There is no prospect of a sale *en bloc* to any English National Museum since the Tower has no funds, the London Museum no right to purchase other than a few pieces which by hook or crook can be shown to have some consanguinity with the capital, the British Museum is too comprehensive in scope to permit of the acquisition of any but typical specimens, and the

taken from the Korean Tombs show that many of the green celadon bowls, cups, vases, etc., do follow the Ting shape and are decorated in the same manner. Many of the white pieces from the Tombs are Ting in form and colour, and there are many reasons for the belief that most of these were made in China and carried into Korea. The forms of the other types of white and blue-white wares, very probably made in Korea, as a matter of fact do not follow the Ting forms, and have very distinct characteristics of their own.

The Korean Tomb finds are worthy of the most careful study, and can help a great deal in our understanding of the early Chinese ware.

Many pieces of Celadon of other types and make came from Northern China. The Ting wares from China cover a wide range. Lastly we have the very thin and delicate white and blue-white bowls, saucers and wine-pots and dishes, which we have every reason to believe were made in Korea, and this is the earliest translucent ware that has been found in any quantity.

Yours faithfully,
JOHN PLATT.

2, Rector Street, New York.

THE NEW EL GRECO IN THE NATIONAL GALLERY

SIR.—In Mr. Constable's article on the new El Greco in the National Gallery, the statement is made that the only examples of this painter previously on public exhibition in Great Britain are the two which he goes on to mention. May I correct this? There is in this Museum (which, though situated in a town somewhat remote from London, may still, I hope, claim to be in Great Britain!), an important signed work by El Greco, which, with several other Spanish pictures, was lent to the Exhibition of Spanish Old Masters held at the Grafton Galleries in 1913. See catalogue of the Exhibition, No. 117. Yours faithfully,

OWEN S. SCOTT,
Curator

Bowes Museum, Barnard Castle.

13th March, 1920.

Wallace Collection has no power to purchase. But since dispersal there must be at least it will have one redeeming feature: the possibility of reunion for those brother-pieces that have suffered separation. For example (lot 136), a fine spur of copper gilt and champlevé enamel with arms presumably of the House of Dreux (and so claiming maybe a distant kinship with the 13th century pricket candlestick in the Wallace Collection, III—288), may perchance rejoin its fellow of the Riggs Collection now in the Metropolitan Museum of Art. Or the closed helmet (lot 79) perhaps complete the suit in the Real Armeria of Madrid. Will the shoulder-guard (lot 115) once again rejoin the Archduke

Albert's suit in the Porte de Hal of Brussels, or the ear protectors of a chanfron (lot 51) the armour made for Charles V (also in Madrid) to which it seems to belong? Who can say?

Famous pieces from other armours are few, but the Brett, Burges, De Cosson, Gay, Fitzhenry, Gilbertson, Hastings and Loddesborough collections each contribute one or two specimens: why is it that, once dispersed, the greater part of a collection fails to reappear and can never afterwards be traced? Fortunately the identity of about sixteen items is secured by illustration in Sir Guy Laking's *Record of European Armour and Arms*, the first volume of which is noticed on another page. We might add five pieces there depicted (Figs. 163, 167, 168, 21, 26, etc.)—these have presumably already started their several journeys.

It is abundantly clear that the same quality of arms and armour which appealed to Sir Richard Wallace attracted also Sir Guy Laking, namely, skilled craftsmanship. Whether it be the fine partisan from the Brett Collection (lot 17), or the cuissard attributed to Desiderius Colman (lot 65), or the shoulder-guard from the Hastings Collection (lot 115), or the gilt-bronze spurs found in the dry moat of the Château du Bouchat (lot 143), or the chiselled steel sword-hilts (lots 188-9), beauty of workmanship is the predominant feature. A series of fine daggers, court swords of the collachemire type, and sword pommels, if less decorative, are hardly less interesting, but the pieces of first importance are probably the five Milanese salades, whose beauty of line and workmanship cannot but excite the greatest admiration. The most noteworthy of these, perhaps, is lot 33, which came from a private house in England and has not previously made its appearance in the market. Without doubt from the Missaglia workshops (the catalogue attributes it to Tommaso) it would appear (judging from the illustration)—we have had no opportunity to examine it—to be nearly identical with the salade in the Wallace Collection (No. 75) which was reproduced in the BURLINGTON MAGAZINE for November last (p. 193, Pl. 1, Figs. 8 and d), and attributed by Sir Guy Laking to Antonio. Although this

piece (lot 33) cannot rejoin its brother in the Wallace Collection, we hope at least that it will find a place in some National Museum where it would be accessible to all students.

The collection ranges from Greek bronze helmets to Persian rugs and Hepplewhite furniture, but since a handsome illustrated sale catalogue has been published by Messrs. Christie further reference in detail to the various lots is unnecessary. The cream of the collection of arms and armour will be sold on the first day; the court swords and oriental weapons on the second; faience, brass and pewter ware, eastern rugs and oak-paneling on the third; and porcelain, goldsmiths' work (including a badge of the Golden Fleece once the property of Napoleon I), Sheraton and Chippendale furniture on the fourth and last day.

The association of Sir Guy Laking with Christie's was so intimate that it is not inappropriate that his soundness of judgment should be there appraised, but Messrs. Hannen, Anderson and Agnew will perform a sad duty when they knock down the treasures of their late friend and colleague to the highest bidder.

S. J. C.

FREDERICK MULLER & CIE will sell at Doelenstraat 16-18, Amsterdam, on 13 April, a collection of pictures chiefly of the Dutch school of the 15th, 16th and 17th centuries. Lot 66, a portrait of a donor with S. John Baptist by Hugo van der Goes was recently reproduced in Joseph Détré's book on that artist. The sale comprises 145 lots, which are illustrated in two catalogues.

Mr. Lair-Dubreuil will sell at the Galerie Georges Petit, on 29 and 30 April, the collection of the late Prince Alexis Orloff, comprising mediæval, renaissance, 14th, 15th and 16th century pictures. The collection includes 95 drawings by Tiepolo, all of which are illustrated in the catalogue. Among them is a study for *The Angel appearing to Hagar*, one of the pictures included in the sale. The collection also includes a predella attributed to Giotto, and works by or attributed to Lorenzo Monaco, Mariotto di Nardo, il Rosso, and Andrea del Sarto.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

G. BELL & SONS, LTD.

HEGEL (G. W. F.). *The Philosophy of Fine Art*. Translated by F. P. B. Osmaston. 4 vols. 25s. n.

CLARENDON PRESS.

BYZEY (J. D.). *The Lewes House Collection of Gems*. viii. + 124 pp. + 14 plates. 38s. n.

MACDONALD (GEORGE). *The Silver Coinage of Crete, a Metrolological Note*. (From the Proceedings of the British Academy, Vol. IX.) 20 pp. 45. n.

HARVARD UNIVERSITY PRESS.

HOPPEL (JOSEPH CLARK). *A Handbook of Attic Red-figured Vases*. Vol. II. viii. + 600 pp. illus. 35s. n.

HUTCHINSON & CO.

CARTER (A. C. R.). *The Year's Art*, 1920. 550 pp. illus. 8s. 6d. n.

JOHN LANE.

MANNERS (LADY VICTORIA) & WILLIAMSON (Dr. G. C.). *John Zoffany, R.A. His Life and Works*. 331 pp. illus. £2 7s. n.

SIREN (OSVALD). *Essentials in Art*. 157 pp. illus. 12s. 6d.

ERSKINE MACDONALD.

BRIDGEMAN (LADY DIANA). *Poems and Paintings*. 54 pp. + 8 coloured plates. 10s. 6d. n.

Although perhaps remarkable as the work of a child, these sketches and verses appear to be largely derivative and show little promise of any future development.

MACLEHOSE, JACKSON & CO.

AND (PATRICK W.). *Interior Paintings*. With an introduction and biographical note by Patrick S. Ford. 16 pp. 1 in. plates. £2 2s. n.

JOHN MURRAY.

HAVELL (E. B.). *The Ideals of Indian Art*. xx. + 188 pp. illus. 21s. n.

TENNANT & WARD.

PICTORIAL PHOTOGRAPHERS OF AMERICA. *Pictorial Photography in America*, 117 pp. illus.

WINDSOR & NEWTON, LTD.

SPANTON (W. S.). *A Discursive Handbook on Copying*. 62 pp. 1s. od. n.

PERIODICALS—WEEKLY.—American Art News—Architect—Country Life—Le Journal des Arts.

FORTNIGHTLY.—La Chronique des Arts et de la Curiosité, 3, 1920—Der Kunstabwanderer, 4, II.

MONTHLY.—Art and Life 7, xi—Bollettino dell' Antiquario, 1, i—The Bookplate Chronicle, 1, ii—Bulletin de l'Art Ancien et Moderne, 1920—Bulletin of the Minneapolis Institute of Art, 2, x—Bulletin of the Worcester Art Museum, 4, x—Colour—Drama 4, i—The Fine Art Trade Journal, 177, xv—Gazette des Beaux-Arts, 1, lxix—Kokka 35—Mercure de France 521, cxlviii—Studien und Skizzen zur Gemäldekunde, 1, v—Rassegna d'Arte 11, 12, xix—La Revue de l'Art 214, xxxvii—Wendiger (an illustrated magazine of the applied arts published for the Society of Dutch Architects), Dansen 3, 1920.

BI-MONTHLY—Art in America.

QUARTERLY—L'Art 1—2, xxii—Onze Kunst 10, 11, 12, XVIII.

YEARLY—Jahrbuch der Preussischen Kunstsammlungen, 1, LI.

TRADE LISTS—Cambridge University Press, *The Cambridge Bulletin*, xxxv—Chenil Galleries, Etchings and Dry-points by Ian Strang, with an introduction by P. G. Konody—Gilhofer and Ransburg, Bognergasse 2, Vienna, Livres à Figures du XVe à XXe Siècle, 131—Metheun & Co., Illustrated List for 1920—P. A. Norstedt & Söner, Stockholm, Nyheter 2, 1920—Oxford University Press, Spring List.



The Israelites gathering manna, by G. B. Tiepolo. (Ashmolean Museum, Oxford,
the gift of Mr. Herbert Cook.)

A TIEPOLO FOR OXFORD BY TANCRED BORENIUS

N any account of the world of art of 18th century Europe, it would be impossible to pass over the intimate relations existing between England and Venice during that period. The circumstances which brought about this condition of things—so vividly reflected in the pages of Walpole—were of a two-fold nature, though strictly interdependent: partly the visits paid by English amateurs and collectors to Venice, and partly the activity of a number of Venetian painters in England—Antonio Pellegrini, Marco and Sebastiano Ricci, Antonio Canale, Jacopo Amiconi, to name a few of them. It is all the more remarkable that the central figure of Venetian 18th century art, Giambattista Tiepolo, much travelled though he was—as witness his work at Würzburg and Madrid—never visited England. And it does not even appear that there ever were any fruitless negotiations with Tiepolo as to his coming to England, as there were in the case of Sweden—the stumbling block in the pourparlers as to his Swedish journey having been the financial question, which hardly would have been likely to cause any difficulty in the case of English patrons. It would nevertheless be an error to conclude that Tiepolo's art was not appreciated in England during the 18th century. This may be seen from the fact that in old English sale catalogues quite a considerable number of paintings by Tiepolo are mentioned, though the present whereabouts of a good many of these are unknown.

It has been peculiarly fitting, that in the department of painting in the Ashmolean Museum at Oxford, the Venetian 18th century school has long been represented by fine examples, and this section of the gallery has also of late years received some notable additions. The absence of a work by Tiepolo has, however, up to the present been a serious gap in the collection: and it is therefore a matter of special congratulation that this gap has now been filled, through the generous gift by Mr. Herbert Cook of an important example of the master, reproduced in the accompanying illustration. The picture in question is a sketch in oils (96 x 71.5 cm.) for one of two canvases of vast dimensions (about 30 by 16 feet) hanging on the walls of the choir of the parish church of Verola Nuova, a village some fifteen miles south of Brescia. The picture, for which the one at Oxford is a sketch, represents the *Israelites gathering the Manna*; the subject of the other is the *Sacrifice of Melchisedek*. Both the picture now at the Ashmolean Museum, and the sketch for the companion piece,

belonged at one time to Signor Cesare Maccari, the painter, of Venice; the *Gathering of the Manna* passed subsequently into the possession of Herr von Goldammer, of Schloss Plausdorf in Hesse, whilst the present whereabouts of the companion sketch is not known; it is reproduced from an indifferent photograph in Signor Molmenti's book on Tiepolo.¹ Yet another sketch in oils for the *Gathering of the Manna* is in existence, formerly belonging to M. Charles Sedelmeyer of Paris, and reproduced in Herr Sack's book on Tiepolo.² It doubtless antedates the Oxford sketch, since although the ingredients of the composition are fairly similar, it is of altogether different proportions, namely an oblong (46.5 by 59.5 cm.) whilst both the canvas at Verola Nuova and the Oxford sketch are uprights, and appear to be practically identical in composition.

As may be seen from the reproduction, the picture shows, in the further left foreground, the tall figure of Moses, standing with uplifted arms on a ledge of rock, surrounded by Aaron and some soldiers. The whole nearer foreground is filled with the people of Israel, men, women and children, busily gathering the manna which descends from Heaven through the agency of a number of angels, appearing from amidst some clouds, drifting across the upper part of the composition and partly concealing the tops of some slender trees—amongst them a palm—which, like the whole foreground, stand in vigorous silhouette against the luminous sky and middle distance, where the tents of the Israelites are seen. The whole design shows a definite harking back to the Tintoretto tradition, in the elaborate way in which light and shade are used with a view to producing an effective pattern of silhouetted forms—a particularly near-lying parallel also on account of the subject, is Tintoretto's great composition, *The Worship of the Golden Calf*, in Santa Maria dell'Orto at Venice—but the rhythm of the design is all through in a quicker and more capricious, 18th century measure. The scheme of colour is very characteristically Tiepoloesque, with his lovely pale greys, flat blues and yellows; and among many passages of great brilliance, one wishes perhaps to single out for special mention that of one of the angels, high up on the left, reclining with open arms next to another looking down: the way in which these figures are rendered, wholly suffused with light, and contrasted with the

¹Pompeo Molmenti, G. R. *Tiepolo* (Milan, 1900), p. 181.

²Eduard Sack, *Giambattista und Domenico Tiepolo* (Hamburg 1910), p. 32.

brown body of a putto still higher up, is perfectly wonderful.

The date of this work is not determinable with absolute certainty, although Signor Molmenti refers to a tradition that the agreement for the execution of the two canvases at Verola Nuova exists in the archives of the Gambara family, one of whose members, named Gianfrancesco, became curate of Verola Nuova in 1735. Arguing from considerations of style, Herr Sack assigns these works to the years 1730-35, at the

AN UNKNOWN MASTERPIECE BY REMBRANDT BY ABRAHAM BREDIUS



R. HOFSTEDÉ DE GROOT, in his *catalogue raisonné* of Rembrandt's pictures, after Smith, describes under No. 255 a picture representing a man seen in profile, wearing a large hat and reading a book which he holds in his (right) hand. Smith did not know the picture, but describes it from a print by Debucourt after a painting in the collection of the Marquis Gerini. Perhaps this picture is identical with de Groot's No. 240a, which he describes as follows:

A man reading a book. He holds the book in his hand. He wears a tall hat. Very fine; powerfully painted. 28⁴" x 23²". Sold at Amsterdam, March 6, 1704, No. 8.

It may also be identical with No. 247b, described as

A man reading a book. He holds the book in his right hand, and rests the left hand in his coat. Powerfully painted. 23²" x 19²". In the van Moorsel collection. Sold at Antwerp, July 15, 1805, No. 24. (Van Nijeps and others).

The measurements are different, but the proportions remain the same, and it may have been that in the course of relining the picture had been made smaller. Several other replicas of this picture were known, but none of them could be attributed to Rembrandt. Not one was signed, and they appeared too weak to be by the master's hand. De Groot says, "To judge from all these copies, the original does not seem to be by Rembrandt". In his notice on the pupils and imitators of Rembrandt he writes as follows:—

One of the greatest puzzles is still afforded by a very effective picture which occurs frequently—a *Man with a large slouch hat* reading a large book in front of a light background. Smith describes this composition three or four times, and the author knows of at least six existing

latest, that is to say, to a still comparatively early phase of Tiepolo's career; and there seems indeed much to be adduced in favour of this view, notably the way in which reminiscences of the manner of Sebastiano Ricci—in the Oxford sketch especially patent, I think, in the group round the horseman in the extreme left foreground—are still discernible here alongside of features of style which are peculiarly and unmistakably Tiepolo's own.

examples—in the collection of Sir Frederick Cook, John G. Johnson, the Comte de Bésenval, the picture photographed by Braun, No. 16, 416, and others, to which the name of Carel Fabritius is most commonly appended. None of these are clearly recognisable as of and original of Rembrandt or of the master himself. It is not altogether impossible that all these examples may be traced back to a lost original by Rembrandt. A copy exists, or was in existence, bearing the date 1643. It is quite possible that this correctly represents the time when the original was painted.

The copies of this original¹ are in the collections of the late Mr. Johnson at Philadelphia, Sir Frederick Cook at Richmond, the Comte de Bésenval and the Comte de Demandolx Dedons at Marseilles. The latter lately became the proprietor of what I consider to be the true original by Rembrandt [PLATE]. It is signed *Rembrandt f 1643*, as is visible in the reproduction.

Some years ago I had the privilege of seeing this wonderful picture, whose beauty cannot be adequately conveyed by means of a reproduction. Rembrandt has here tried the experiment of painting a portrait (probably of one of his friends) in which the subject stands in the shade against a wall illuminated by bright sunlight. The effect of the latter is seen in the warm transparent shadow on the face of the reading man. The background is very powerfully painted with broad touches and a thick impasto. The copies of this picture hitherto attributed to Fabritius or other pupils are all inferior to the splendid original, which in its style is more or less unique in Rembrandt's *œuvre*.

¹Reproductions of three copies after this Rembrandt are to be found in Professor Martin's curious and useful little book *Alt-holländische Bilder* (Schmidt & Co., Berlin, 1918), pp. 79, 80 and 81. Kronig also mentions these copies in his catalogue of the Dutch pictures in the Cook collection at Richmond, where one of the copies is reproduced.



A man reading a book, by Rembrandt, 1643. 74 x 56 cm. (Comte de Diamantdy-Dedons)

SHEFFIELD PLATE BY HENRY NEWTON VEITCH

HIIS interesting account of the manufacture of Sheffield Plate, hitherto unpublished, is the only contemporary MSS. known to me. It is entirely written by hand, and illustrated by original drawings (probably by the Author). Though finished in, or about the year 1832, it covers the whole ground from the invention of Sheffield Plate almost down to its decay, though apparently the Author was quite unaware of any process likely to supersede the Sheffield process.

The text is here given in its entirety with the exception of the quotations, and occasional pages, of verse, etc., with which the writer interrupts his narrative, and a long religious treatise with which he concludes it. Some verses appear in one of his drawings [PLATE II, c].

The MSS. is so lucidly written that it requires little comment from me. I have added a note where it appears necessary. The original spelling is preserved.

The MSS. is in the possession of Miss Clarke, descendant of Mr. E. M. Hirst, and my attention was called to it by Mr. F. M. G. Abell.

A SHORT ACCOUNT OF THE FOUNDERS OF THE SILVER AND PLATED ESTABLISHMENTS IN SHEFFIELD. BY E. M. HIRST, 1832.

To the Patrons of the Arts and Manufactures in general, and to the Silver Platers of Sheffield, Birmingham and London in particular, My Lords, Ladies and Gentlemen,

The following humble attempt to describe and illustrate the Process of Plating, or Lorienting, and the various branches of that Modern interesting and elegant Manufactory is most respectfully submitted to your candid and generous Patronage by your most

Obedient humble Servant,
14th, 1832. E. M. HIRST.

THE PROCESS OF PLATING.—The great foundation of the Plated Manufactory is the perfect union of the superior to the inferior Metals, especially Silver, in such complete manner, as to present a superficies, equal in everything but durability and intrinsic value to real Silver Plate, and the plate capable of being increased to any proportion, from five Penny-weights of Silver to the Pound of Copper, to sixteen ounces to the pound, and upwards.

If the reader never was in a plater's melting and plating Shop, a glance at the annexed repre-

sentation of one may afford some idea of the Process of Casting and plating the Metal. [PLATE I, B].

Good Copper and Brass are essential requisites in the composition of Metal for Plating; 17½ lbs. of Copper to 3½ lbs. of Brass makes a Metal of better temper than either the one or the other, alone; being better calculated both for working and service; Copper being itself too soft and flexible, and Brass would be too brittle and incapable of being worked so conveniently as a well proportioned mixture of each.

The Silver used in Plating is finer than standard, and varies from one sixteenth of an inch to half an inch and upwards, and is soldered upon an ingot or bar of the above mixed Metal, from one inch to one and a half in thickness, two inches and a half broad, and the length regulated by the size of the article it is intended for. The surface of the Silver as well as the Copper are well filed and scraped until the two surfaces are perfectly clean, even, and freed from all perceptible blemishes.

The two surfaces thus prepared are placed together with the greatest care, as handling them in this state would do a serious mischief. The Silver is now tied with strong iron wire, a plate of copper something less than the silver, about a sixteenth of an inch in thickness, is previously placed upon the silver, and lastly upon the whole is placed a piece of strong iron nearly the length of the ingot, about an inch broad and a quarter of an inch thick, to receive the pressure of the iron wire which twisted across the whole holds the silver closely and firmly upon the ingot during the process of soldering in the fire; and after being touched all round the edge of the silver with a solution of Borax and water, is when dry ready for the plating Furnace. A suitable degree of heat is applied, until the silver is seen to flow and be in a state of fusion round the edges, which the Borax, acting as a flux, very much facilitates; it is then quickly but carefully taken out of the furnace by a pair of tongs of a proper form, so constructed as to clasp the sides of the Ingot without pressing upon the surface, as too much heat or the slightest degree of pressure in this state would cause the silver to run off, and consequently impoverish or spoil the piece. The foundation being thus laid, the Plated Ingot is when gradually cooled placed in a strong pickle of spirit of Salt or spirit of Vitriol and water, till it is divested of the borax, surf and foulness acquired in the furnace, and then well scoured with calais sand and water;

it is then rinsed and dried, and the metal in this state is ready to receive the expansive power of the Roller.

The plated ingot is now powerfully operated upon by a pair of strong cast-iron Rollers, by means of which it is expanded to nearly twice the breadth, the first time it passes through them, as one good effective squeeze at the beginning is much more effectual than several inferior ones. The larger and thicker Ingots are generally prepared for rolling by the powerful agency of the forge-hammer. After passing through the rollers a certain number of times, the metal becomes hard, and it would be liable to crack and break in pieces if rolled any more until it is annealed and made red hot, which is called lighting by the workmen; after it is made red hot and cooled—for it must be observed that the metal where Brass forms a component part will not bear working hot, but must invariably be worked cold; it is thus again passed through the Rollers and annealed a sufficient number of times until it is reduced to the proper strength required; if it is not wanted to be wider than the steel Rollers will admit, it is finished in them, as they give a smoother surface to the metal and better adapt it for those parts that are intended for the Stamp, or the Engine.¹ Large Tea trays, Dishes and Waiters of the dimensions of 30 in. by 24 in. require the ingot of metal to be 15 in. long, $\frac{3}{4}$ in. broad, and one inch deep; an oval Dish or Waiter 26 in. by 13 in., or two oval 20 in. dishes, require the same Ingot to be 13 in. long, and all other articles in the same proportion.

A clever Plater is a valuable acquisition to every Silver Plating Establishment, for to his care and dexterity the quality of the Metal (if his materials are good) entirely depend.

CUTTING OUT.—The Plated Metal being thus prepared, is now delivered to the Cutter-out, who cuts it into the proper form, for the various purposes it is intended for, according to appropriate patterns provided by the Superintendent, who deals out the various parts to the workmen in the several branches of the manufactory. Some to be stamped in Dies, others spun in the Engine, and the most difficult and complex parts worked into form by the Braziers for articles of every description. The Braziers being less indebted to the assistance of stamping and Dies than any other branch of the business. The forte of the Brazier, and wherein he excels all the rest, is, out of a flat piece of Metal assisted by his Mallets, Hammers, Stakes and the Fire, to give any possible form to his work it is wanted to be wrought into.

Every part being thus prepared, or put into

¹Spinning lathe.

the intended form, is finally smoothed or polished with highly polished Hammers and Stakes of a suitable form for the purpose; which process of smoothing the several parts of Braziers' work is called Planishing. When the various parts are so far prepared they are united to each other generally by the workmen called Piece-workers,² but some Braziers finish their own work; this union is accomplished by means of a Solder called soft Solder composed of three parts of Tin to two of Lead, and is used with a small portion of powdered Resin, which facilitates the fusion of the solder; this is effected in various ways, sometimes over the charcoal fire, at other times with the Lamp and blowpipe, and frequently with what is called a soldering Iron, which, by the by, with the exception of the handle, is invariably made of Copper.

A great many operations are performed with a solder called hard or silver solder, preparatory to the future process of the work; for instance in this department of the business a Coffee Pot (shown in Fig. 1, a) would be cut out of a flat piece of metal (Fig. 1, b), either single or double plated, the two extreme edges that are to be joined together being first filed straight and thin, it is then bent round upon a stake or bickern, cramped together upon the above-named bickern or bick iron, forming a Cone-like figure (Fig. 1, c), when it is ready to receive the silver solder alluded to before, which is a mixture of two parts of fine silver to one of brass; this silver solder being rasped with a coarse rasp for larger articles and filed with a coarse file for the smaller ones, the small dust being previously sifted out, and a magnet passed through it to extract the file teeth which unavoidably break off more or less in filing, or rasping, the solder, and mixing with it would be injurious to double-plated articles (that is, those which are plated on both sides), if suffered to remain in it.

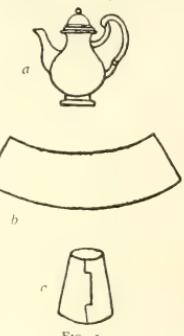
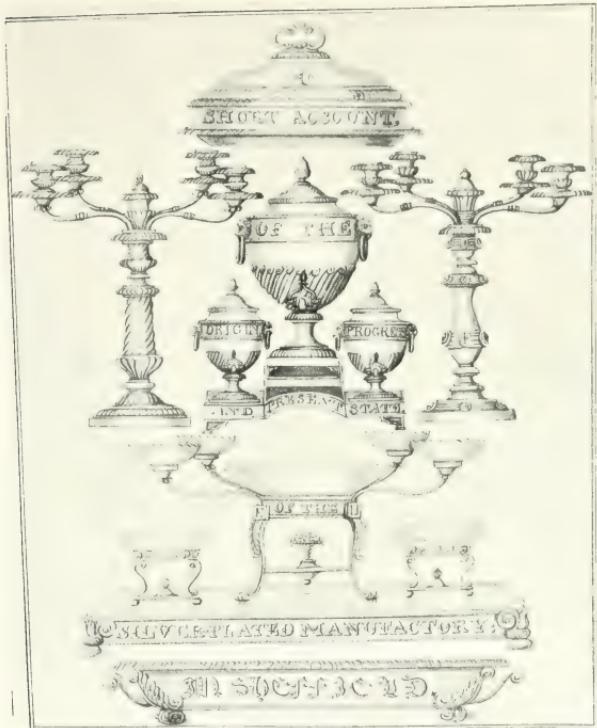


FIG. 1.

This filed, or rasped, Solder is mixed with a due quantity of burnt Borax and Sandiver dissolved in water, with which the seam or joining of the metal is charged or covered; it is then dried gently over a charcoal fire, and with the

²Not men paid for piece-work, as now understood, but workmen who pieced different parts together.



B

Plate I. - Sheffield Plate



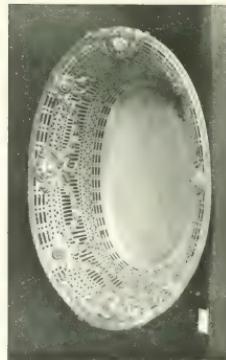
17



8



11



17



[Page 11] Shetler [Page 11]

foot-bellows a proper blast is applied just sufficient to melt the solder, for too much heat would burn the silver, and all the labour would be lost.

When the work is soldered it is suffered to cool gradually, and then put into a copper pan, and boiled in spirits of vitriol and water until the vitrified Brass which adheres is dissolved by the acid; it is then brushed down with calais sand and water, rinsed and dried; the seam is well hammered until it is of a uniform thickness as with the rest of the metal; it is then annealed, or made red hot, and when cooled is ready to work into the intended form with the horn or box mallet, upon an appropriate Bick-iron. There is another sort of silver solder which more easily melts than the former, and is made in the proportion of 16 ounces of fine silver, 9 ounces of brass, and 1 ounce of tin; this by the workmen is called quick-solder, and is used in a variety of cases where a solder of more tardy fusion would require so much heat as to put the work in great peril of being spoilt; this is prepared in the same manner as the other by filing, after being cast into a convenient Matrix, or Mould, and is used as all silver solders are with a due mixture of calcined Borax and Sandiver well pulverised, and mixed with clean water.

The Foot, Spout and Cover are stamped in Dies, but when plain and of a convenient form are spun, or prepared in the Engine; the silver mountings and ornaments in relief are stamped in Dies; but when flat or without relief, are sometimes Chaced, and sometimes engraved; a great number of articles of every description are ornamented with bold prominent Fluting, which is generally done with the Flie, and printing Punches so called.

The Pierce workers or Mounters are another branch of the Plated Business, and are so called from the articles made by them being formerly pierced by tools called Beds or Punches into a great variety of patterns of open work for Tea-trays, Bread Baskets [PLATE II, d, e, f], Cruet-frames, Bottle-stands, Salts, etc., which open or pierced work was relieved by means of bright and dead or frosted chasing; this used to be a considerable branch of the business (*circa 1770 to 1795*), but has been superseded by bold fluting, richly embossed ornaments, and engraved silver borders, and shields not a few of the same kind of utensils being made of Plated-wire, which makes a cleaner and more complete article than the former pierced with beds and punches in the Flie. Since pierced plated articles have become obsolete (*circa 1800*), the workmen in this branch have been employed in mounting or finishing Braziers' work, and making a great variety of articles in Plated-wire [PLATE II, g].

DIE-SINKERS AND DIE-TURNERS.— Circular, or Oval, Steel and cast metal Dies, are all turned in a strong Engine or Lathe, and the ornamental part is afterwards put into them by the Die-Sinkers, with Chisels, Scalers and Punches, smoothed by Riflers or Files, bent to a proper form for the purpose. The Die is then dressed or polished fine with oil, and emery of different degrees of fineness, until it has attained the necessary smoothness. Many of the Diesinkers are ingenious and skilful Artisans, and a first-rate workman is necessarily required to be able to design and model the various embellishments he has to impart to the Dies he undertakes to ornament and execute; which must be so managed that the silver, or plated metal, shall relieve, or come out freely, from the Die, when the impression by the stamp is given, which is an essential point; this is effected by means of a lead, tin or copper cast into the Die with which the part is struck gradually until the impression of the Die is perfectly imparted to the metal; this in many instances requiring a course of six or seven strokes and in some cases the most powerful ones of the heaviest Stamp-hammer before the impression is received, and must frequently be annealed or made red hot, and pickled and scoured between every course of stamping, or the work would become too hard, burst, and be good for nothing.

The same process of annealing, pickling or oiling in the vitriolic acid and scouring is applied to every article which is either stamped, soldered or wrought by the mallet and hammer as above described. When the various articles in the several branches of the business are thus wrought, prepared and put together by means of the peculiar soft solder adverted to before they have acquired a considerable degree of foulness from the smoke of the Lamp, the sulphur of the fire, the Resin and Sal-ammoniac used in the process of soldering the parts, together with the whiting that is applied to the silver side to prevent the flowing of the silver solder upon the silver, to which there is a great propensity, and thereby discolouring and in some cases marring and spoiling the work. To remove this foulness every article when arrived at this stage of the business is placed in a copper vessel sufficiently capacious to receive it, and boiled in a lye or mixture of Pearl, or Pot-ashes and water duly proportioned, about two gallons of water to half a pound of the ashes, until the Resin which adheres is sufficiently loosened by the menstruum, so as to be easily loosened, brushed off by Calais-sand and whitening, taking care not to boil the work too long, nor to have the liquor too strong, as in either case it would turn the work red, and occasion a great deal of trouble to restore

the colour. After the operation of boiling and scouring, which is generally done by Women in most respectable Manufactories, the finishing touch is then given by the workman and prepared for the Burnishers, who give it the brilliant and beautiful lustre, the silver embellishments being previously polished by circular brushes in the polishing Engine with oil, rotten stone, or crocus or whiting after the manner of polishing silver plate. The women now giving it a more perfect scouring, proceed to the burnishing of it, which is performed with finely polished steel and bloodstone burnishers of a suitable form for the part of the work they are best adapted to, and are used with strong soapsuds, which facilitates the operation and pre-

vents the silver adhering to the burnishes by the friction and alternate motion of the tool. The Burnishes have frequently to be rubbed on a piece of buff-leather with putty or fine Crocus to restore the polish they are likely to lose by constant use. The work after it has undergone this operation is finally rubbed with a soft leather or flannel and putty, which gives it the exact lustre of polished silver, the desideratum required.

The skill and dexterity of Silver Platers are not confined solely to the making of plated wares; with equal or greater care a workman will make silver articles in no way inferior to the best in the market; witness the many thousand ounces manufactured by them annually.

(*To be continued.*)

THE CORSLET AND THE BURGONET

BY F. M. KELLY

EVERY man is a potential collector. Nevertheless there are collectors and collectors, and I think I am not saying too much when I suggest that armour, defensive or otherwise, has an intrinsic interest in itself quite apart from the plutocrat's or auction-room standard. My meaning is that, apart from rarity, rich ornamentation or historical associations (real or supposed), the plainest piece, if genuine and fairly representative of its age, has a certain interest of its own as illustrating a definite stage in the development of this, to many people, most fascinating craft. While I yield to no man in my appreciation of the great masterpieces of the armourer's art, it seems to me that nowadays the auction-room criterion is too apt to obscure the value of an object *qua* armour. Hence there is a tendency in the latest books on the subject to tend towards the *édition de luxe*, with illustrations (the last word in reproduction) devoted to the glorification of show-pieces, whereby mere scholarly enquiry is apt to be relegated to the background. The patient researches of ripe students such as Cosson, Dillon, froulous, Buttin Maindron *e tutti quanti* are not generally appreciated. A consequence of this is the loose terminology which repeatedly obtains, despite all efforts of the *cognoscenti*, and which tends to vitiate and retard future study of the articles themselves and the literary and graphic evidence to which we turn for reference.

The upshot of which is merely to introduce some remarks upon the common pikeman's *corslet* and its sometime corollary the *burgonet*, both of which the latest lexicographers and even many technical experts appear to me to misconstrue.

A.—THE CORSLET.—When we find a number

of standard works of various kinds endorsing Nicot's definition of the term *corslet*¹ [PLATE I, C, D], apparently without further attempt to test his authority, it is time to call a halt and review the weight of contemporary evidence. Baron de Cosson rightly insists on the value attaching to such contemporary writers—and by "contemporary" I mean flourishing in the palmy days of one's subject—as may fairly be presumed to have technical knowledge of the matter. From these we gather that *corslet* in 16th century military usage means strictly the complete defensive equipment of an infantry man²: i.e., of picked fighting men such as pikemen, halbardiers, and certain officers and N.C.O.'s, but in particular of the first-named³. With the increasing weight

¹ 1606 Nicot: *Tresor*—"Hallecret. C'est la couverte et armeure de fer, dont le gendarmerie et le peuple sont armés, par la bourse ou la coupe, sans harnais, sans faulx, qu'on dit aussi corslet, parce qu'il n'arme que le corps, sans plus."

Victor Gay in his *Glossaire* and after him the late Maurice Maindron (*passim*) not only endorse this but endeavour to maintain that the *corslet* generally—what is now known as a "waistcoat" cuirass, i.e. hinged at the back and opening down the front. Against these cf. Robert Barret (soldier of fortune, traveller and linguist) in his *Theorie & Practise*, 1508, "Cuyratz—a French word, is the arming of the body, the breast & backe part only, either of horseman or footman", and following note:

² 1508 *Ibid.*—"Corset—a French word, is the armour of a force-souldier complete". So in Florio: *World of Words*, 1508, and Covarrubias' *Tesoro*, 1611, has "Coslete, es noble Frances, corrompidio de corslet. Gola [gorget], peto [breast], espaldas [back], cintura [tasset], bracelates [vambraces], y sedudi burgoneta [burgonet]. . . ."

³ More especially of ensigns, sergeants, and the double-pay soldiers (Ger.: *Doppelsöldner*) who fought in the front line and on the flanks. Steward's *Pathwaa to Martial Discipline*, 1581, says of the pikeman, "Those bearing that warlike weapon, especially the fronts, which serve in the place of Gentlemen, must have a fayre Corset, with all the pieces appertaining to the same, that is the curats, the poldrons with Vambraces, also the long taces and the burgonet. . . ." So in Garrard's *Art of Warre*, 1501, with this difference, that for the words italicized above he substitutes ". . . especiallie



A—Burgonet and bevor
of Sir John Smythe
(Tower armoury)



B—Burgonet from Hetzner-Alaneck collection
similar to that in pictorial inventory of
Charles V.



C—Infantry corslet of 16th century (Bayerisches Nationalmuseum, Munich)



D—Infantry corslet of 16th century (Bayerisches Nationalmuseum, Munich)



E—*Giovanni di Medici*, by Titian (Uffizi Gallery, Florence)



F—*The Emperor Ferdinand I*, by Titian (Maximilian Museum, Augsburg)



G—*Ferdinand I*, by Tintoretto (Vienna)



H—*Cosimo I de' Medici*, by Bronzino (Berlin)

of heavy " proof " armour the soldier indeed was only too apt to take any occasion of reducing this to a minimum, nay, more, there seem to have been authorities quite ready to meet him half-way, much to the scandal of old-fashioned precisions like Hawkins, Robert Barret and Sir John Smythe⁴. What the latter and their school held to be the proper equipment for the *pique* is clear, viz., gorget, breast, back, pouldrons, vambraces, taces and headpiece. This last is mostly described as a *burgonet*; but on this point see below. Smythe would include gauntlets, but it would seem as though for some time these had been in nowise regarded as a *sine quan non*⁵. Such was the corslet, or, as it was more explicitly termed, the *furnished* or *complete* corslet⁶. The term *halecret* would seem to have been an earlier name for a similar if not identical armour, though in France the term seems to have been in use later than with us. The length of the infantry-taces varied, although in the course of the 16th century they tended increasingly to shrink. In some of the earliest illustrations they reach to the knee, over which they are sometimes even prolonged into regular knee-caps, partaking of the nature of *cuisse*s. This type, however, is quite exceptional save in cavalry-armour⁷. In a few passages the terms *halecret* and *corslet* appear to refer to armour for horsemen, but this too would seem unusual⁸. Among train-bands, burgher-guards,

the fronts where sometimes Captains, Lieutenants, Sergants and Cavalieries or bandes be often placed and is the place for Gentlemen to serve in

Barret: *op. cit.* says of the ensign, " He shall alwaies go gallant and well arm'd with a faire Corslet Burgonet " which, adds his major arm'g That there was an inferior class of pikemen such as imperfectly armed " without any corslet, or, at the most, the bare cuirysts only and morion " appears from the same treatise, though the true, first-class pikeman should have " gorget, Morion, tasses, pouldrons, vambraces and gauntlets ". Whatever opinion other men may hold to the contrary, supposing a bare payre of Cuirysts only sufficient ", Note how Barret, a precision in language, says " morion ", which class of helmet was fast both superseding the burgonet and usurping its name. So identified was the pikeman with the corslet that throughout the latter part of the 16th and much of the 17th centuries we find in English and French *pikeman*, *pique*, *corsleteor*, *corslet* used regularly as synonymous:— " 200 pikes ", " the same number of corslets ", " a corslet or pikeman ", " three score corsleeters ". See Minshon, Sherwood, Barret, in fact almost any contemporary author, French or English⁹.

* Hawkins' stricture on the Englishman's hatred for the encumbrance of armour and his preference for a pot of wine is well known. We have seen Barret's protest against the mere " pair of cuirysts " as sufficient. Smythe would not even spare the pikeman his gauntlets, although " certaine of our captaines in overseas were content with headepee, gorget back and breast ".¹⁰

⁵ Not only are gauntlets not postulated by most writers, but an edict (4 and 5 Philip and Mary) quoted by Meyrick states, " The want of a gauntlet or gauntlets shall not be reckoned a deficiency for a corslet ".¹¹

⁶ See *passim* Barret *op. cit.* and a score of allusions in military treatises, inventories, accounts. In French we find " corslet complet ", " — fourni ", " — garni ", " — entier ",¹²

⁷ E.g. the " Knechtquartiermeister " (1545-6) in the " Kriegsbuch " of Reinhard von Solms.

⁸ E.g. 1588. Inventory of Château d'Annecy, " Trente trois

and the like militia considerable latitude appears to have obtained with regard to armament¹³.

By the commencement of the 17th century the pikeman in general contents himself with gorget, back, breast joined by plated shoulder straps, short, hinged taces made in one plate each, and a " comb-cap " with scaled cheek-bands¹⁴. But the days of the corslet are numbered, and it is perhaps its rapidly increasing shrinkage which has ultimately misled Nicot, Duez and others to see in it the direct ancestor of the cuirass still doing duty to-day in front of " the Horse Guards ".¹⁵

B.—THE BURGONET.—The chief difficulty in clearly defining this term is largely due to the confusion that exists in so many contemporary writers, many of whom seem to think it more or less synonymous with *morion*. A number of illustrations in contemporary art contribute too in a measure to bewilder the student. One definition, which I had hoped exposed long since by Baron de Cosson¹⁶, is come to life again under such respectable patronage as the Oxford Dictionary, the Century Dictionary, and other approved authorities. Meyrick's explanation of the burgonet, although endorsed by Sacken and Böheim, never had a leg to stand on, as the " Catalogue of Helmets and Mail " decisively showed¹⁷. That the author of the latter was correct in his identification of the term I have not a doubt, but as there are certain difficulties and as the revival of the Meyrickian issues only tends further to trouble the waters, it may be well here to review such evidence as we have. In the first place, as Baron de Cosson points out, it is especially adapted to light horse¹⁸: as we have seen, it repeatedly occurs in texts as an adjunct of the corslets worn by the infantry. We might further point out that it is mentioned as being

corselts à la raire avec leur bourguignottes".

1576. Le Frère de Laval: *Vraye et entière Histoire*, etc.—" Les archers montez d'un bon cheval, armez d'un corslet ou animez "

Sully: *Mémoires*—" . . . avoir continuelllement le cul sur la selle, le halecret au dos, le casque en la teste, le pistolet au poing ". Rabutin too uses " corslet " of the light horseman's armour.

⁹ See the arming of such troops in Lant's *Funeral of Sir Philip Sidney* and the Antwerp city-guards in Bruyn's " Omnia penitentia Imagines ", 1577.

¹⁰ Cf. the well known military figures engraved by J. de Gheyn (published in England 1607) and countless later treatises by Wallhausen, Pistolet, Losteinau, etc., illustrate this type. Both Wallhausen, 1616, and Markham, 1625, acquiesce in the disuse of pouldron and vambrace.

¹¹ Cf. note 1.

¹² Viz.: Meyrick's identification of the burgonet with the collarless helmet ending in a hollow rim that fits over a corresponding swelling at the top of the gorget (Fr.: " armé à gorge ", Ger. (1583) " Helmlin so im Kragen umhängt ") Cf. Franz von Meran, in his book on the Graz arsenal, confesses his inability to find any evidence for this theory.

¹³ W. Burges and C. A. de Cosson: *Catalogue of Helmets and Archæological Journal*, vol. XXXVII, 1880.

¹⁴ De Cosson: *op. cit.* Barret, in the glossary at the end of his treatise, says " either for foot or horsemen ".¹⁵

worn by personages of the highest distinction¹⁵.

Now first as to the pikeman's burgonet. In the earlier contemporary prints, etc. of military subjects, we find a form of helmet of the class of de Cosson's burgonet in regular wear among the heavy armed infantry (pikes, halberdiers, ensigns), as well as light horse¹⁶. But from about 1575 the former seem to have increasingly

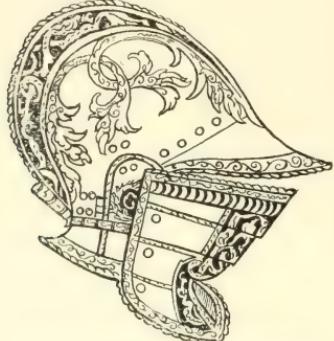


FIG. 1. BURGONET AND BUFFE OF SIR JOHN SMYTHE.
(ARMOURER'S ALBUM OF JACOBE, VICTORIA AND
ALBERT MUSEUM).

exchanged it for a morion¹⁷, either of the usual crescent-brimmed, combed type, or the flat-brimmed, peaked sort (what we call a cabasset). Probably through force of habit the name of the banished head-piece is sometimes transferred to the new head-piece and to its derivative the 17th century "comb-cap"¹⁸. But

¹⁵ Coligny in a statement signed "Chastillon—au chateau de Gant, ce dernier jour de Mars", 1558, states that he was wearing a "bourguignotte" when captured at St. Quentin in 1557.

¹⁶ 1537-69. Marin du Bellay: *Memoires*—describes the Emperor Charles V., "ayant tenu une salade bourguignonne avec un pennon violet". Of all helmets the type generally accepted as the burgonet best lends itself to decorative treatment. Madrid and Vienna contain a great number, having belonged to the greatest princes and nobles of the 16th century, and it figures repeatedly in their portraits. Note that most of the so-called "Roman" parade-suits (e.g. the Campi suit of Charles V (Madrid) and that of Archduke Ferdinand of Tyrol from Ambras (Vienna) have helmets of the burgonet type.

¹⁷ Illustrated military treatises (e.g. those of Reinhard von Solms and Louis de Fonssegrives) show prints from the beginning of the 16th century. Also prints by Jost Amman Frans Hogenberg and Tortorel and Perissin.

¹⁸ The costume books of A. de Bruyn, 1577; Caspar Rutz, 1581, the well-known series of military types (1580-'90) by Hendrik Goltzius, etc.

¹⁹ Barret already uses the word *morion* correctly for the new form of pikeman's helmet. Duez: *Dict. Gall. Germ. Lat.*, 1664, has "Bourguignote, f. *morion* de picquier—*Pikellhaube sturmhat eines pickeniers*". In Abraham Bosse's series of prints of the Gardes Françaises is shown a pikeman with his "comb-cap" (morion) hung from his back-plate (as recommended by Markham: *Sould. Acc.*, 1625). The accompanying verses call it a "bourguignotte".

apart from and earlier than this, confusion prevails even among contemporaries. Thus the Ambras Inventories of 1583 and 1596 respectively describe the velvet-covered helmet of Jakob von Embs, c. 1506—actually a combless open burgonet with high, peaked crown—as "*morion*" and "*sturmhaube*" (burgonet). The mounted arquebusier in Melzo's *Regole Militare*, 1611, is depicted as wearing



FIG. 2. BURGONET OF CHARLES V. (ILLUSTRATED INVENTORY OF CHARLES V.)

a "lobster-tail" burgonet described in the text as a "*moriane*." Nor are dictionaries and inventories wanting to add to the confusion.¹⁹ Luckily a few authoritative texts are to be found which²⁰ (a) in some degree define the word "burgonet", and (b) show it to be

distinct from the "moriane."²¹ Best of all, we

have at least four texts which can be implicitly

or definitely connected with texts bearing on the burgonet, viz.:—

IMPLICIT:—The *Burgundian* ("bourgougnons") men-at-arms depicted as mourning over the corpse of Charles the Bold in Vienna MS. of Jean du Prieur's *Songe du Pastourel*.²²

Titian's portrait of Giovanni de Medici (Uffizi), whose armour evidently dates from after the formation of the famous "Black Bands" (1516-'17) with their "*celate alla borgognona*"²³. [PLATE II, E].

DEFINITE:—The burgonet and buffe of Sir John Smythe, as shown in the famous "Jacobe"

¹⁹ E.g. Cotgrave, 1611, defines "bourgouignotte"—a burgonet, a hufken, a Spanish *murron*"; and Miége: *Gr. Dic.* : has "Bourguignote (f.) a burgonet or Spanish murron".

²⁰ As Barret *op. cit.* who says "Burgonet, a French word, is a certain kind of headpiece either for *foots* or *horsemen*, covering the head and part of the face and neck. In view of the oft-named "classic" lines of this helmet his remark *abropos* of the pikemen—army-armed infantry of the Romans is of interest. He says they had " . . . first a *Celat* or Burgonet which covered their heads and reached over their shoulders . . ." Covarrubias (s.v. *Celada*), after saying the salet is so-called because it hides head and face, adds "Las [celadas] que *dejan descubierta la cara* llaman celadas *borgononas*" (i.e. burgonets Cf. Oudin-Monnmare 1660). Rabutin, 1552, mentions "bourgignotes à bavières" (i.e. with beavers or buffles). Sir Roger Williams, 1591, mentions the "open burgonet", as does Barret, who identifies it with the Lanciers' "strong cask with his open visor". Cf. s.v. Richelieu's *Dictionnaire*, 1678-'80.

Finally Brantôme's account (*Gr. Cap. Estr.*, 1620): La Moë's death from a pike-thrust in a duel with foot at the battle of Cérisele—ayant receu en son mortel coup au dessus de l'œil je vis le nom de "bourgouignotte"—is suggestive. ²¹ Cf. *Jahrbuch der Kunsthistorischen Sammlungen des a.h. Kaiserhauses*, Vienna, vol. XII, pt. I, pp. 226—260. Work of c. 1510—1526.

²² Cf. quotation in de Cosson: *op. cit.*



L - A mahogany chair of Irish Chippendale form



R - A mahogany table of 1750, of Irish Chippendale form

A further note on "Irish Chippendale."

Almain armourer's album (South Kensington), (Fig. 1), and still extant²³ [PLATE I, A].

An armour shown in the famous pictorial codex of Charles V's armour, whose helmet²⁴ [Fig. 2 and PLATE I, B] of a burgonet-type, the face-opening being filled with cross-bars, is

²³ This helmet is described as a "Burgonet" in inventories of 1611 and 1631, and in Survey of 1676 as "a Burgonet with a Buffe".

²⁴ The drawings are reproduced in the above-named Viennese *Jahrbuch*, vols. x and xt. The latter volume also prints the Valladolid MS. (end of volume), which thus describes the above-mentioned helmet: "Una celada Borgoñona. Una vista por sf a manera de ventale con una reguela por la vista".

It should be mentioned, however, that certain drawings of what we should call burgonets are therein described as *möriones*.

That there was a distinction, though too often ignored, between the two kinds of helmet is clear from such evidence as the following:—

1564. Martial de Douhet: *Ino. Phymol.*

"3 morions, 1 burgouignotes".

1590. *Petition of the London armourers to the Queen.*

"Morions—iiis liiid.

Burgonets—iiis".

1603. Hengrave Hall (Suffolk) *Inventory.*

"Iitt, xx morions & vi Spanish burgonets".

A FURTHER NOTE ON "IRISH CHIPPENDALE" BY HERBERT CESCINSKY

N THE BURLINGTON MAGAZINE of May, 1910, in the article entitled "The Educational Aspect of 'Irish Chippendale,'" I cited certain evidence in support of my theory that (a) the style so-called must have been one of short duration, and (b) although pieces peculiar to this manner are found more frequently in Ireland than in England, they are of English, not Irish origin. The name, "Irish Chippendale," is undoubtedly one which was coined to fit a style which, apparently, is quite peculiar, but at the same time, is unquestionably pre-Chippendale.

One weak point in my evidence for the English origin of these "Irish Chippendale" pieces was the fact that the style, apparently, only includes tables, usually of the coarse type illustrated in the former article, and one example of which is reproduced here [PLATE B]. Taken as an isolated specimen, this table has characteristics which do not persist in any other examples of furniture made at the same period in England. The heavily-carved and clumsily proportioned "apron" under the frieze does not look like English work of the 1750 period, although we must not forget that English furniture-designing was in a very inchoate state at this date, as the influence of the Chippendale School did not begin to affect the furniture fashions of the time until about 1755.

If we take a series of these tables, however, it is possible to illustrate the evolution from the

described in the Valladolid inventory of his armour, 1560, as a "celada Borgoñona".

Numerous examples of the burgonet as worn by personages of distinction occur in portraits by Titian, Tintoret, Bronzino [PLATE I, F, G, H]; as worn by various ranks in the army one may see it in military prints by Jost Amman, the illustrated military treatises of Ct. Reinhard von Solms the Elder, of Leonhard Fronsperger, in some prints of similar character to, and perhaps intended for, "The Triumph of Maximilian", and many others, in which is plentiful material for a monograph upon the subject. Thus the earliest examples are shown to be mostly low-crowned or peaked, with very large umbrils often movable on pivots, and small jointed cheek-bands. This type of helmet may be said to have reached its typical development towards 1550, gradually to degenerate in form from the last years of the 16th century, when it falls under the influence of Hungarian models: e.g., the "Zischägge" or "lobster-tail" type.

"Cabochon-and-leaf" fashion of 1730-35, probably in West Country joiners' hands, culminating in this so-called "Irish Chippendale" manner. It is merely the decadent or depraved conclusion of a one-time fashionable style.

The weakness of the argument for the English origin of the style,—if it can be described as a style at all,—is the fact that tables are the only pieces which are affected. Isolated specimens of the manner applied to other pieces, such as the coin-cabinet illustrated in Fig. 89 of Mr. Percy Macquoid's "Age of Mahogany", referred to in the former article, appear to carry us beyond the narrow circle of the style as applied only to tables, but this example does not carry us far enough, as many of the characteristics of "Irish Chippendale" are not really present in this cabinet. As I pointed out before, there is a superficial resemblance; nothing more.

Even were we to admit that this coin-cabinet exhibited the features of "Irish Chippendale", the fact that chairs appear to be unaffected by the manner would still be very significant. As I have pointed out in "English Furniture of the Eighteenth Century", there is no doubt that early in the 18th century the trades of the joiner and the chair-maker had become quite distinct, whereas in the 17th century the joiner had been responsible alike for "wall-furniture" tables and chairs, with their accompanying pieces, such as settees, stools, day-beds, and the like. Not only did the trade of the chair-maker become quite

distinct in the 18th century, but it was also much more progressive than that of the cabinet maker; new fashions were eagerly adopted for chairs long before they were adopted for tables, although the construction of both pieces was on similar lines, and, it is reasonable to suppose, would have been affected in an equal degree. The inevitable question, therefore, remains. If the so-called "Irish Chippendale" were a popular style, why did it not affect the chair-fashions of its period?

The chair illustrated here [PLATE A] is the first example I have encountered of the perpetuation of this style into the domain of the chair-designer. At the same time it acts as a bridge-piece between this manner and the earlier "Cabochon-and-leaf" period. As with Professor Huxley and the *Archœopteryx*, which the famous biologist described before it was discovered, it was possible to theorise that a chair exhibiting "Irish Chippendale" characteristics would at the same time possess others of either earlier or later date. This was inevitable from the fact that the exaggeration of the carved "apron" which is inseparable from the "Irish Chippendale", would be impossible in a chair other than one of the commode type.

A careful examination of this chair may be of interest. It is made from the same close-grained mahogany which was used for the "Irish Chippendale" tables, naturally dark in colour, and without figure. Uniting the legs on the front and sides are "aprons", on the front centring in a shell evolved from the details of the later walnut furniture of George I, and carved with the shallow trellis which is one of the most characteristic features of the "Irish" tables. The legs have the cabochon-and-leaf on the knees, and finish on the floor in bold spiral whorls,—a well-known chair-detail of the 1740-50 period. The back is a combination of the hoop-back of Queen Anne days, with the ladder-back of the period immediately preceding the publication of Chippendale's first "Director" in 1754. The top rail has the cabochon ornament repeated.

The rarity of chairs of this kind still demands

CHINESE PORCELAIN IN LEONARD GOW—III BY R. L. HOBSON

 ONE of the features of Mr. Gow's collection is the fine series of "powder blue". It comprises some twenty-three pieces, all of high quality, and some of the very highest. Apart

some explanation. There is no doubt that this chair is not a solitary specimen, but the fact remains that they could only have been made in small numbers, unless we are to suppose that this type has been specially singled out for destruction in bygone days, which is hardly a tenable hypothesis, as this chair is a fine example, and would not be regarded as the "ugly duckling" of a collection. The solution to this problem is probably to be found in the fact that the "Irish Chippendale" is not a distinct style at all, but merely the depraved version of the former "Cabochon-and-leaf" manner, of which examples, both of chairs and other furniture, abound. It would, therefore, be rejected as out-of-date by a progressive chair designer. There is nothing distinctive in the details of the style which would lend itself to the maker of wall furniture, in fact it is essentially a table style and nothing else. Whether the subject of "Irish Chippendale" would have been worthy, in itself, of investigation had it not been for the spurious importance which has been attached to it by the coining of a distinct title, and the implication that it was a new manner evolved in Ireland, inspired by the publication of Chippendale's "Director", is more than doubtful, but with the historian as with the gardener, weeding is often of as great an importance as sowing, and fables have to be eliminated to avoid confusion in the attempt to trace the progression of English furniture types. There are certain interesting facts connected with the manufacture of these clumsy tables and the connection which they have with the import duties on mahogany which were introduced in 1747, but these have been dealt with, in detail, in the former article. We must also remember that Irish castles and large houses, the property of wealthy English "absentee landlords" of the middle 18th century would naturally become the "dumping grounds" of out-of-date furniture, in the same way as Peru has become the refuse-heap for so much of the abominable "English Empire" of the early 19th century, and to say that the one kind is necessarily Irish because it is found so much in Ireland is to postulate a Peruvian origin for the latter on similar evidence.

THE COLLECTION OF MR.

from the examples illustrated in PLATE I there are bowls, bottles, ewers, beakers and dishes, and a remarkably beautiful rouleau vase. In almost every case panel decoration relieves the blue ground. A few pieces have their panels



Plate I. A spokeshave and a pair of bottles with powder blue grounds and famille verte panels. King Hsi period (1662-1722). Heights 18½".

Plate II. Porcelain of the K'ang Hsi period, painted in enamels on the biscuit. Figure of Kuan Yin, 16" high. Pair of pheasants on rocks, 23 $\frac{1}{4}$ " high. (Mr. Leonard Gow.)



painted in underglaze blue; but the majority have famille verte painting in the white reserves, combining most happily with the dazzling ground of soufflé blue. Lightly gilt designs have been traced over the blue, but age and use have worn these unsubstantial traceries almost to vanishing point.

Powder blue, or soufflé blue, to borrow the French name which renders more literally the Chinese *ch'ui ch'ing*, is reputed to have been one of the inventions of Ts'ang Ying-hsuan, who was appointed director of the Imperial factories at Ching-té-chén in 1682. The method of its manufacture is accurately described by the Jesuit father, d'Entrecolles, in his letter written from the great porcelain town forty years later. It differs from an ordinary blue glaze in that the colouring matter was not incorporated in the glazing mixture but was blown in a fine powder on to the body of the ware through gauze stretched over the end of a bamboo tube. The ware was then allowed to dry and afterwards covered with glaze. The best quality of specially refined blue was used for the purpose, and we read that the vessel to be sprayed was surrounded by paper to catch any of the precious powder which fell wide of the mark. The glaze, as in the case of the best "blue and white", had an extra softening of lime. The result is a deep but vivid blue ground strewn with minute specks which result from the powdering and of greater depth than an ordinary blue glaze because the colour rests on the body instead of rising to the surface. To this circumstance is due the fact that powder blue preserves its brilliance in artificial light better than any coloured glaze. Naturally the quality of the blue is the determining factor in estimating this kind of porcelain, but as a rule the K'ang Hsi specimens are of a high order whether their tone be dark or light. But the manufacture did not end with the K'ang Hsi period, and the *ch'ui ch'ing* figures in the list of colours used on the Imperial porcelains of the succeeding reign of Yung Ch'êng. Doubtless it was continued long afterwards, but with the gradual deterioration of quality which stamps the porcelain of later periods.

In Mr. Gow's choice series there are four pieces of outstanding merit. Three of them are illustrated on PLATE I. The large sprinkler in the centre has four mirror-shaped panels containing baskets of flowers and groups of *po-ku* emblems. It is conspicuous for the depth and intensity of the blue ground which even outshines that of its brilliant companions. These latter, which are similar in form and execution to a well-known piece in the Salting Collection, have similarly shaped panels with rocks and

flowering plants,—peony, chrysanthemums, prunus, and sweet flag, flowers of the seasons. The pendent designs in the body panels have a peculiar grace.

The rouleau vase, which is not illustrated, is hardly inferior in the quality of the powder blue, and its greater expanse of side is covered by four large panels painted with garden scenes and graceful ladies (*mei jén*) in the finest famille verte enamels. Panel decoration with female figures is common to the pottery and porcelain of many countries and periods, but the dainty Chinese women with their bright, flowing robes easily carry off the palm from their ceramic rivals. The decoration of this beautiful panel is completed by smaller panels with the usual landscape vignettes and flowering plants. These four pieces stand apart in the collection, and indeed it would be difficult to find companions which would not suffer eclipse in their company. Such glittering purity of material and such clear and vivid colour, achieved only by the most scrupulous selection and by the long practised skill of the K'ang Hsi potters, tempt one to ask if such gems could really have been created out of mere clay.

In PLATE II we return to the on-biscuit decoration with three interesting examples. In the centre is a figure of Kuan Yin, who seems to be the Buddhist divinity Avalokitesvara appropriated by the Chinese as the Goddess of Mercy. The model is the conventional one, the artist following a fixed type already several centuries old. Such figures have little individuality except when the modeller has been able to impart a certain graciousness to the dignified face. The Goddess here is seated on a lotus pedestal which rises from a hexagonal plinth with railed top; and the whole forms a dainty ornament distinguished by the fine quality of the material and the beauty of the enamelling. Much care has been given to the details of the drapery with its rich patterned brocades. The sides of the plinth are painted with trellis diapers broken alternately by open work and by panels in one of which is seen a *ch'i-lin* in clouds and flame scrolls. The tall birds on either side are remarkable for their size, good modelling, and careful colouring. The plumage on neck and wings is outlined and shaded in black washed over with green, aubergine and yellow. Every feather is clearly drawn, and the whole has a peculiarly sleek and glossy effect. Stippled aubergine for the most part covers the remainder, but the beaks are in biscuit and the legs and claws are yellow reticulated with black. They are posed on the usual fantastic rocks marbled with pale tints of yellow, green and aubergine.

The wings at first sight appear to be unnaturally long, but this is because the artist has continued them into the tail. In spite of certain artistic licenses it is possible to recognise here the Pucras pheasant of China¹; but doubtless the modeller was less concerned with ornithological accuracy than with the production of a pair of handsome ornaments.

The first illustration of Mr. Gow's porcelain in this series was taken from a beautiful *yen yen* vase with green ground, and a similarly shaped masterpiece in *famille noire* will make a fitting conclusion. PLATE III is a fine example of those much prized creations in black-ground porcelain which are the envy of all collectors of K'ang Hsi wares. Its majestic form, 24 inches high, is entirely covered with finely drawn designs in black washed over with enamels on the biscuit. The proportions of the neck and body are perfectly adjusted, and the design of the decoration is finely spaced. The central motive is a blossoming prunus tree growing beside an

ornamental rock and spreading gracefully over the vase. The trunk as usual is in aubergine, the blossoms are very carefully drawn in white with yellow stamens, and some of the petals are faintly tinged with colour. Two birds, the familiar attendants of the prunus in Chinese design, strike a gay note with their yellow plumage; and at the base are elegant bamboos whose green foliage merges in the green black of the background. The ground is coloured with a dry black pigment overlaid with translucent green enamel resulting in a rich black with greenish sheen which is sometimes known as "raven's wing". This black ground is no lifeless mass, but by a skilful mottling of the underlying pigment is broken up in graded depths. The choice of the prunus design to decorate these grand beaker-shaped vases needs no explanation. Nothing could be more beautiful or more appropriate to the shape. The fact that to the Chinese mind the prunus (*mei*) suggests the homophone *mei* (beautiful) and that the tree is one of the many life-giving plants are superfluous considerations to us who are fully satisfied with its unrivalled beauty.

¹ I have the authority of Mr. P. R. Lowe of the British Museum of Natural History for this statement.

NOTES ON SOME SIXTEENTH AND SEVENTEENTH CENTURY ITALIAN SCULPTURE BY ERIC MACLAGAN

HE Vienna tradition of Art criticism is an extremely fine one, and it has manifested itself to particular advantage in dealing with the comparatively unfashionable periods of the cinquecento and the seicento. Everybody interested is conscious of a debt to Dollmayr and Tietze for their work on the pupils of Raphael and on the Carracci. To-day, in studying the sculpture of the later Renaissance, Frau Tietze-Conrat follows the high standard set by Ilg and by Von Schlosser, and her two recent essays in the *Kunstgeschichtliches Jahrbuch* (the not very generally accessible organ of the Vienna *Zentral-Kommission für Denkmalpflege*), deserve some notice.

One of these, in the 1918 volume, brings forward a variety of notes dealing mainly with late 16th and early 17th century bronzes in various collections. The first section in it is of immediate interest to English students as it concerns a group of bronzes well represented in the Salting Collection—the passing of which by bequest into the Victoria and Albert Museum ten years ago Frau Tietze-Conrat does not seem to have realised. Indeed, the Salting Collection includes a little group of *Orpheus* and *Cerberus* [PLATE

I, A] (numbered A120-1910 at South Kensington), which may clearly be added to the bronzes here classified in connection with a *Venus* and *Adonis* group (A118-1910) [PLATE I, B], the original of which was itself erroneously published as an antique by Montfaucon. The dating and the localisation of these little bronzes remain uncertain; though they were probably made towards the end of the 16th century. The rather larger separate figures of *Venus* [PLATE II, D] and *Adonis* (or *Meleager*) connected with them (both [PLATE II, E] are in the Salting Collection, A116-1910 and A117-1910, as well as elsewhere), have sometimes been given a much earlier date. It seems never to have occurred to anybody to find a connection between them and two half lifesize groups (not now to be traced) by Giovanni Bandini dell' Opera (c. 1540-1599) described by Borghini (*Riposo*, p. 639) as in marble and by Baldinucci (ed. Ranalli, vol. ii, pp. 529) probably in error as in bronze; the groups were made at Pesaro,¹ and the description of them—one representing *Venus* and *Cupid*, with a fish under her left foot, and the other *Adonis* with a boar-spear in his hand and a hound beside him—tallies remarkably well

¹For the Duke of Urbino in or before 1584.



Plate III. Beaker shaped vase painted in enamels on the biscuit, with black ground. Kang Hsi period, 24" high. (Mr. Leonard Gow.)



A. *Venus and Adonis*. B. *Orpheus and Cerberus*. Bronze, Italian; 16th century (Salting Bequest, Victoria and Albert Museum)



C. *Latona with her children, Apollo and Diana*. Bronze, attributed to Guglielmo della Porta. Italian; second half of 16th century. (Victoria and Albert Museum)

with the two small bronzes, while so far as the style can be judged from them it does not appear inconsistent with such a derivation. In the case of the *Venus* there is a faint echo of Raphael, which would be explicable enough in an artist brought up at the feet of Baccio Bandinelli.

It is obviously unwise to base any argument on the brief description of a work of art. But when the subject is an exceptional one—and the collocation of a *Venus* with distinctively marine attributes, and an *Adonis* as huntsman, is certainly peculiar—such suggestions are at least worth consideration. The theory that the two small bronzes have no connection with one another seems hardly probable, though it must be admitted that the bases do not correspond in treatment, and that the pair in the Benda collection differ markedly from one another in colour.

In this connection it may be worth while to put forward another and a more definite attribution to Giovanni Bandini on very similar grounds. This almost forgotten sculptor is represented at South Kensington by a brilliant terra-cotta sketch for his marble figure of *Architecture* on the tomb of Michael Angelo at Santa Croce (1521-1554); the authenticity of which is rejected, for reasons I cannot understand, in Dr. Fritz Goldschmidt's discussion of a terra-cotta model of the Virgin and Child in the Kaiser Friedrich Museum (*Catalogue*, V. No. 365). But may he not also be credited with a work of much greater importance—the life size marble statue of *Jason* [PLATE III, f] (6735-1860) which was acquired (if one may trust a doubtful authority) from the gardens of the Palazzo Strozzi, in Florence sixty years ago? The statue is obviously derived from the tradition of Michael Angelo, and Robinson in his Catalogue ascribed it to one of his earlier followers. The only other suggestion I have come across is a very tentative attribution to Iacopo Sansovino given by Burckhardt (*Beiträge zur Kunstgeschichte von Italien*, 1911, p. 423). I had been myself inclined on stylistic grounds to think of Baccio Bandinelli before I noticed a description in Borghini (p. 628; cf. Baldinucci, III, p. 529) of a lifesize statue "represented as Jason" made by Giovanni Bandini, apparently early in his career, c. 1560-70, for Monsignore Altopascio and placed on a fountain in his garden in Florence.² The subject was not a common one in the Renaissance (I do not know of a single antique example), though Baldinucci mentions a colossal statue made for Casa Zanchini by Francavilla. But I

cannot recall any other sculptured representation of Jason with the Golden Fleece, and the stylistic connection with Bandinelli, and through him with Michael Angelo, makes it not at all unlikely that Giovanni Bandini was the sculptor of the South Kensington statue. It is not easy, however, to get any valid point of comparison with other statues; those that are known are, with one exception, draped figures in Florentine churches.

I am tempted to introduce here yet another suggestion as to a marble executed immediately under the influence of Michael Angelo. Nearly forty years ago the Victoria and Albert Museum acquired in Florence a marble relief of *Venus and Cupid* [PLATE III, g] (52-1882) which has perhaps hardly received the attention it deserves—it was indeed for some years withdrawn from exhibition. The composition is obviously derived, with many modifications, from the well-known cartoon by Michael Angelo (of which so many painted versions exist) where Cupid bestrides the body of his reclining mother. But here the scheme has been rearranged to fit an upright oval, and a violent and original movement has been given to the upper part of the body of Venus.

Now this movement—and not the movement only, but the facial and bodily type as well—is almost exactly repeated in a different context in a little bronze group of *Latona and her Children* [PLATE I, c] (A1-1916) recently acquired for the Museum. Other examples of this attractive group are to be found in the Ashmolean Museum at Oxford (Fortnum Bequest) and in the Louvre (Thiers Bequest). It has not infrequently been associated with the work of Guglielmo della Porta (c. 1516-1577), who from 1537 onwards was working in Rome and elsewhere under the direct influence of Michael Angelo; and this ascription is tentatively maintained by Dr. von Boden and Mr. Murray Marks in the *Italian Bronze Statuettes of the Renaissance* (II, 18, pl. cxxxvii). It must be admitted that it is hardly possible to see the same hand in all the small bronzes which have been attributed to della Porta. But the ascription in this case has been widely accepted, and there is at least something to be said for it.

The connection between the marble relief and the bronze group can hardly be denied. And it is therefore of some interest to recall that the marble came to the Museum with an utterly impossible ascription to no less an artist than Fra Bartolommeo! Now nobody could at any moment have supposed that either the subject or the treatment of the relief had the smallest connection with the good friar's paintings. But it is by no means impossible that someone might have confused the name of Guglielmo della Porta

²A note in the 1826 edition of the *Riposo* (III, p. 162) identifies the house and garden in question with the Palazzo Grifoni, in Via de' Servi at the corner of the Piazza dell' Annunziata, and states that the statue was then still *in situ*; the house was sold to the Antinori in 1847.

with that of the much better known Bartolommeo della Porta, and that it was to Guglielmo that the marble relief was originally ascribed in Florence.

The value of the two separate attributions (if this hypothesis may be accepted) is no doubt in each case slight; but it seems to me that their convergence makes them at least worthy of further consideration, and that there is nothing inconsistent with them in such indisputable work of Guglielmo della Porta's as is available for comparison.

To return to Frau Tietze-Conrat's notes, in the same essay she publishes a fine bronze in the Victoria and Albert Museum representing *Ceres* (85-1865) as a work of Michel Anguier. She has independently identified the figure from the engraving of it in the seldom used but extremely important *Galerie du Sieur Bouchardon*; it has, however, been labelled as by Anguier at South Kensington for many years, though Fortnum in his 1876 Catalogue, where it is illustrated (p. 20) ascribes it to Francavilla.³

Other sections deal with some of the almost innumerable imitations of Michael Angelo's wax model of *Hercules and Cacus* (it is surely hardly possible to maintain that the clay or rather stucco model in the Casa Buonarroti has higher claims to authenticity than the more complete wax model in the Gherardini collection at South Kensington); with the attractive bronze group of two women wrestlers in the Wallace Collection, of which there is an imitation in ivory in the Vienna Museum; and with a couched female figure in the Morgan Collection, an adaptation of which appears on the cover of an inkstand (M682-1910) in the Salting Collection. Interesting evidence for the dating of this last bronze is given by the publication of a stone copy of it at Vienna inscribed with the year 1569; if therefore it derives, as has been suggested, from Giovanni Bologna, it must recall one of his earlier works.

Another and a more important essay by Frau Tietze-Conrat, which has been separately reprinted, appeared in the 1917 volume of the *Kunstgeschichtliches Jahrbuch*. It deals with the very rich and little studied collection of bronzes in the Liechtenstein palaces at Vienna. The formation of this collection only began after the death of Giovanni Bologna, and the many bronzes of his school it contains are mostly copies or adaptations by his pupils. Fortunately some of these are signed, or are identifiable from almost contemporary inventories, and this publication of them sheds much light on the very able artists who made these splendid bronzes. The

most interesting personality that emerges is that of Giovanni Francesco Susini (d. 1546), with three large bronzes, a signed *David*, a curious group of *Venus burning the arrows of Cupid*, described by Baldinucci, and its more brilliant pendant, signed and dated 1638, of *Venus chastising Cupid with a rod of roses*. Frau Tietze-Conrat, in discussing analogies and origins for this last group, has not realised that it is intended, like Bonasone's engraving (B.101), to illustrate the romantic eclogue of Ausonius in *que Cupido cruciat** (incidentally, the other engraving to which she refers, B, XVIII, 215, 5, is not by Brizzi, but by Valesio). This is evident from the fact that Cupid is represented as tied to a myrtle tree; but the immediate inspiration is almost certainly due to the immensely popular—though now almost unread—*Adone* of Marino, which had been published shortly before the group was signed.⁵ These three fine bronzes (the Venus groups are nearly two feet high), together with a fourth at Dresden of *Paris carrying away Helen*, also described by Baldinucci, are enough to give Francesco Susini a very distinguished place among the artists of his period; his copies of the antique, and of the works of Giovanni Bologna (the copyright of which, so to speak, he inherited from his uncle Antonio in 1624), are naturally of less interest. These copies however are often rather in the nature of adaptations, as in the version of *Hercules and the Centaur* in the Liechtenstein Gallery, where the Centaur is represented with such youthful features that the early inventory speaks of *ein Weib die sich in ein Ross verwandelt*.

With Adriaen de Vries, who is richly represented in the collection, the influence of Giovanni Bologna shows itself less predominantly; it reappears with an added elegance in the two superb bronzes of *Mercury and Cupid* and *Apollo and Cupid*, often ascribed to Georg Raphael Donner, which Frau Tietze-Conrat is undoubtedly right in considering as the work of François Duquesnoy, "il Fiammingo". This ascription, which can practically be proved from Bellori's life and from an engraving in the *Galleria Giustiniani*, was hinted at on purely stylistic grounds by Dr. von Bode in his *Catalogue of the Pierpont Morgan Collection of Bronzes*,

*Nec sati in verbis: roseo Venus aurea serto
Maerentem pulsat purum et graviora paventem.

Olli purpureum mulcato corpore rorem

Sutili expressit crebro rosa verbere . . .

⁵Con flagello di rose insieme attorre,
C'haves groppi di spine, ella il percosse,

E de' bel membra, onde si dolse forte,

Fé le vivaci porpore più rosse. . . .

This incident, described in the 17th octave of the first canto, really supplies the motive for the events described in the forty thousand lines that follow! But the *Adone* has much more merit than most critics will admit.

³A Niderviller biscuit figure after this bronze in the Nancy Museum is recorded by Chavagnac and Geollier.



Eros and Cupid. Bronze, Italian; 10th century. (Seling Request, Vienna and Albert Museum.)



Venus. Bronze, 10th and 17th century. (Seling Request, Vienna and Albert Museum.)



G. Venus and Cupid. Marble. Italian; second half of 16th century. (Victoria and Albert Museum)



F. Jason. Marble. Perhaps by Giovanni Bandini, Florentine; 16th century. (Victoria and Albert Museum)

but the two groups, which were long exhibited at South Kensington and which occur in other collections as well, still often pass under the older attribution. Unfortunately the *Mercury* at Vienna has lost his *Cupid*.

The numerous life-size busts by Soldani, copied after the antique and after Bernini (the *Anima beata*, alas! in the Palazzo Spada, with its depressing anticipation of *The Soul's Awakening*), handsome as they are, cannot arouse the same interest, and there is not much to be said for the elaborate allegorical and scriptural reliefs by the same artist. But the publication of these Liechtenstein bronzes, apart from its interest for collectors, should give a fresh impulse towards the appreciation of Giovanni Bologna and the admirable sculptors who carried on his tradition.

Many of them, like their master, were of

northern descent, and their arrival in Italy gave new life to the noble art into whose inheritance they entered. The influence of Giovanni Bologna, largely disseminated through the reduced bronze copies of his work, was enormous; and much of the most attractive side of the French 18th century derives in the last resort from his mannered grace and from the slender vigorous female figures he disposed with such a frank appreciation of their sensual charm. But his art had its monumental side too; Giovanni Bologna and his followers fixed the type of the modern standing fountain, and (what has been of more importance) the modern equestrian statue; nor would it be easy to find a life-sized group of figures in motion more completely successful than the *Mercury* and *Psyche* by De Vries which is one of the glories of the Louvre.

ARCHAIC FICTILE STATUES FROM VEII. *

BY E. DOUGLAS VAN BUREN.

SN the days which are past excavations had been undertaken at the promising site of Veii, but rather with a view to uncovering Etruscan tombs than to retracing the once famous sanctuary. In 1913, however, investigations were again begun, directed first by Professor E. Gabrici and then by Dr. Giglioli until he was called to fight for his country in March, 1915: after that date he was only able to devote occasional periods of leave to the claims of archaeology, but the results were of the utmost importance both as elucidating the history of Veii and also as adding remarkable new material to the study of Italic art.

Casual fictile finds, tiles, antefixes, and votive objects, as well as masses of tufa from the walls, had all fallen from a height and were inextricably mingled. Their presence, however, pointed to the neighbourhood of a large sacred edifice, and excavations were begun at the plateau called Portonaccio. Well preserved traces of the Roman road were laid bare, and a trial trench exposed large blocks of the tufa substructure and more fictile remains. But the great discovery was a specially prepared hiding place in which large statues of terracotta, broken but placed upright, had been carefully deposited, evidently carried across from the sanctuary when the rest of the material was hurled into the valley.

*Dr. Giulio Quirino Giglioli, *Notizie degli Scavi*, 1919, fasc. 1-3, pp. 13-37, 7 plates, 12 figures. I am deeply indebted to Dr. Giglioli for authorising this brief résumé of his valuable article, and for his kindness in supplying the photographs, some hitherto unpublished, which enable me to make known to English students these important works of early Italic art.

These figures were taken to the Museo di Villa Giulia in Rome, where they were most skilfully put together again. The first (a) is a male figure, 1 metre 80 cm. in height [PLATE I, A]. It represents Apollo clad in a short cream chiton reaching to the knees, bordered round the neck and hem with a double stripe of reddish purple. Over his shoulders hangs a himation which drapes his back. His legs and feet are bare, his arms are both broken just below the shoulders, and his hair, bound with a *taenia*, hangs down behind in long curly locks. He stoops forward a little and advances with a rapid motion which causes the wind to flatten his drapery against his limbs; on his face is an expression of serene impassibility. The whole surface is highly coloured: the flesh is a reddish-brown, the hair black, the eyeballs white with black pupils surrounded by a reddish iris. The figure is modelled of fine, well-worked clay all in one piece, and for convenience in baking and also to facilitate transport a hole was left between the shoulders into which a wooden prop could be inserted. The weight is balanced by a support adorned with two large spiral bands enclosing a palmette and coloured alternately red and bluish-black.

(b) The lower part of a statue of exactly similar proportions [PLATE I, B]. A man whose reddish-brown feet and ankles only are preserved and an animal which seems alive, but lies upon its back with its four feet bound, the ancient mode of carrying beasts to market. Its form and hide show it to be a hind held by one horn by its caput, who rests one foot on its neck and

strains forward towards Apollo. From traces of the lion's skin which he wore this man can be no other than Herakles. The plinth is analogous to that of Apollo, and the support, cleverly concealed by the arrangement of the masses, is coloured in like fashion.

(c) Unbearded male head, identified as Hermes by the winged *petasos* he wears [PLATE I, c. d].

(d) Part of a male figure of the same technique and proportions as Apollo, but preserved only from the waist to the knees, which are bare and brown, and small fragments of the support. It is almost certain that it formed part of the figure of Hermes. The drapery is cream with a coloured stripe; the *petasos* red; the wings cream with a scale pattern painted in black.

(e) A similar piece of drapery, but even richer and more delicately worked than that of the Apollo: near it was found a hand coloured white to show that it belonged to a woman. As these fragments do not belong to either Hermes or Herakles they must have been part of a fourth figure, presumably Artemis. There are also other smaller fragments impossible to identify.

(a) and (b) certainly formed a group, the contest for a hind, a subject depicted upon a series of monuments traced by Overbeck¹ beginning with five black-figured vases. Still more important is the scene in relief on a helmet found at Vulci², where Herakles, clad in the lion's skin, holds the trussed hind by one horn, and with his club defends himself from Apollo, who advances from the left with his bow charged. In a marble relief found in Rome³ Herakles carries the hind on his shoulder, and a very archaic bronze relief from Crete more probably portrays a hunting scene⁴. Here we have two schemes of representation: in the one Herakles turns away with his spoil pursued by Apollo; in the other and earlier, he defends his theft as on the helmet from Vulci and this group from Veii, which, we may safely assume, represents the theft by Herakles of a hind at Delphi sacred to Apollo, who runs up to defend his rights. The story is thus a parallel to the theft of the tripod. All the other examples, although found on Italian soil, are Greek in workmanship and belong to the second half of the sixth century B.C., and a careful study of the Veii group shows that, whilst somewhat later than the terracotta sarcophagi from Cervetri in the British Museum, the Louvre and the Museo di Villa Giulia, it is better worked than the contemporary fickle statues of

Zeus and Athena from Satricum, its whole technique, colouring and spirit enable us to place it about 500 B.C.

Now we know that from the sixth century onwards, according to literary evidence there was a flourishing school of artists at Veii, who worked in just such material, a school which was at one time headed by Vulca, whose renown was so widespread that he was summoned to Rome by Tarquinus Priscus to make the statue of Jupiter for the Capitol⁵. Plutarch and others also narrate that artists from Veii were engaged by Tarquinius Superbus to make the quadriga which adorned the roof of the temple⁶. Recent excavations and investigations have gone far to confirm the traditional history and chronology of Rome and Latium. These artists, although from their names they appear to be Etruscan, must have worked under Greek influence and learnt from Greek masters; they adapted their skill to local tastes and purposes, and hence gave their work that individual character which marks it out from the productions found in Greece, in Magna Graecia, or in Sicily.

Ionic elements are very evident in these statues, the unbearded male figures, especially Herakles, the great volutes with palmettes of the supports which may be compared with the *stelai* from the necropolis of Samos⁷.

The splendid modelling of these figures excites admiration: the whole structure of the body, the play of muscles and sinews, is felt beneath the drapery. There is none of the helpless inability of mediæval artists whose want of anatomical knowledge is shrouded by the decent veil of a heavy and voluminous garment. These bodies have the realism and close observation of nature manifested in early Chinese works. Note the prominence of Apollo's left shoulder-blade, due to the fact that with that hand he gripped his bow: the folds of stuff cling around the other shoulder because there the muscles were drawn forward by the position of the arm. Look, too, at the delicate articulation of the ankle, the nervous foot with long, bony toes; even the veins are correctly indicated in contradiction of Pliny's statement that Pythagoras of Rhegion "was the first to make the sinews and veins duly prominent".

The position of the group admits of three hypotheses: it was either a pediment group, akroteria, or an *ex-voto* in the sacred precinct. The first suggestion is untenable because it has practically been proved that pediment groups were unknown in Etruria or Latium until the

¹Kunstmythologie, III, pp. 415 ff. (Apollo).

²Babelon & Blanchet, Cat. des bronzes antiques de la Bibliothèque Nationale, No. 22013.

³Hall. Inst., 1857, p. 180.

⁴Ann. Inst., 1880, pl. I, p. 214. S. Reinach, Rép. Rel., II, p. 289.

⁵Varro ap. Pliny, N.H. XXXV, 157.

⁶Plutarch, Publicola, 13; Servius ad Aen. VII, 118; Festus, p. 274 M., p. 340-342 L.

⁷Böhlau, Aus ionischen u. italischen Nekropolen, pl. I.

⁸N.H. XXXIV, 59.



A. Fragment of figure of Apollo. Height
1 m. 80 cm.



B. Lower part of a statue of Heracles with a lion's head.



C. Head of statue of Hermes.



D. Head of statue of Hermes.



E—The fragments placed in position



F—The scene restored.

fourth century, their place being taken by the *columnen* and *mutuli* adorned with slabs in relief. Moreover, all four figures are of equal proportions, 1 metre 80 cm. high, a fact which absolutely debars them from the narrow triangular space of an early pediment. Their height, again, militates against their use as akroteria, and it would further be the first instance in which a group was broken up in that way; each akroterion was a complete subject in itself, standing free and made to be examined from every point of view.

Pausanias records that at Delphi there was a work of early Corinthian artists, dedicated by the Phocians and representing Apollo and Herakles contending for the tripod in the presence of Leto, Artemis and Athena*. This group at Veii affords a parallel, for here Apollo and Herakles in the centre contend for the hind; behind

*Paus. X. 13, 7.

Herakles stood Hermes, as on the vases mentioned above; behind Apollo another figure, probably his sister Artemis [PLATE II, F]. Such large votive groups cannot have been lacking in Etruscan *temenē*: the large fictile statues from Satricum seem to have formed a similar *ex-voto*,¹⁰ and Professor Orsi's excavations at Syracuse have demonstrated that *stelai* and a large statue base adorned the sacred precinct of the sixth century temple¹¹. In Veii, known to the Romans as *urbs opulentissima Etrusci nomini*¹², one would expect to find something noteworthy, and this group, quite apart from the added confirmation supplied by the terracotta revetments not yet published, justifies the legend of the prowess of the Veii artists, and proves that a flourishing school existed there as early as the end of the sixth century B.C.

¹⁰Rizzo, *Bull. Com.*, 1911, pp. 53, 55.

¹¹Mon. Ant. Lincei, XXV (1919), col. 540 ff.

¹²Livy, V. 22.

THE INFLUENCE OF CERTAIN PSYCHOLOGICAL REACTIONS IN PAINTING

BY ALFRED THORNTON AND RONALD GORDON

HERETOFORE it would seem that art criticism has been too subjective. This must often involve unfairness to the artist, since it only represents the impression produced by the picture on the critic irrespective of whether he belongs to the same psychological type as his subject, or not. This may provide interesting journalism, but how far it may lead the critic away from his proper province can only be judged when it is realised how difficult it is for the one type of mind to appreciate the qualities of the opposite. The aim of this article is to try to establish some standard of objective criticism so that the artist can be classified and on this basis his work duly appraised.

During recent years the Zurich School of Neurology, headed by Jung, has drawn attention to two types of psychological reaction which are termed extroversion and introversion.

In dealing with any kind of experience the extrovert is interested in how this experience feels and what it results in, while the introvert is interested in what it means and what were its origin and cause. From this it follows that the extrovert is interested in facts for their own sake, while the introvert is only interested in facts in so far as they fit into his systems of thought, and provide material for his generalisations.

The extrovert, being interested in the feelings

which experience induces, has control over his feelings, and can differentiate and analyse his emotions; he knows exactly what emotion he is experiencing, and so he can master it and control it. From this it follows that the extrovert is generally master of himself and can control his technique. His ideas, however, are not so clearly defined; he may confuse their value, is liable to accept a suggestion without criticism, and as he never systematises his facts, he is altogether lost in the confusion of their multiplicity. The introvert, however, does not differentiate and criticise his emotions, he cannot at any given moment tell what emotion is influencing him, and easily loses his grip of the situation. His ideas, however, are systematised, he will tend to perfect the arrangement of a few facts rather than seek for many. The extrovert sets forth his facts in a superficial way, and will make a statement one day and contradict it the next without the slightest qualm. The introvert, on the other hand, is very careful of facts and never utters a statement which is not duly considered. The extrovert is expansive and popular and makes a host of acquaintances, but the introvert is retiring, and is not generally a popular man; he will, however, make a few real friends.

The extrovert and introvert find difficulty in understanding each other, for they regard each other's mental processes by the standard of their

own. Thus the extrovert cannot understand the introvert's lack of emphasis of emotional feeling, while the introvert cannot understand the extrovert's loose statement of facts, consequently they tend to deprecate each other's value, although actually they are the complements of each other so far as the work of the world is concerned. It is important to notice that the above description will only apply to the more extreme types, who have remained pure, failing to adapt themselves to life as it is. But it is a commonplace that the artist tends to be unstable, that is to say, an extreme of his type. If he has succeeded in his adaptation, the extrovert will often be found to produce thought which at first sight seems to be concise and brilliant, but upon investigation it will be found to have been borrowed from other sources, and not evolved as an original product from his own mind. The well adapted introvert on the other hand will show feeling, but on analysis this will be found to be poorly differentiated and, lacking the force of true emotion, easily becomes sentimental.

It must be remembered that the unconscious mind exercises an enormous influence in the production of art. Perhaps the best definition of the unconscious mind is that it consists of whatever has not been apperceived by the subject. By apperception is meant the incorporation of a phenomenon into the system of ideas which constitute the subject's available mental assets. By this process the subject becomes fully aware of the phenomenon and has the power of criticising it, discriminating it and classifying it. Hence in the introvert the intellectual aspect of an experience is apperceived and therefore conscious, while the emotional aspect is unappерceived and unconscious. In the extrovert exactly the opposite is the case. This can be tabulated thus:

	Conscious.	Unconscious.
Introvert	Intellectual.	Emotional.
Extrovert	Emotional.	Intellectual.

The great artist is the man in whom his unconscious material finds full expression. If he is an introvert he will be supplied with genuine emotion from his unconscious mind, and his picture will be satisfying and "complete". It will show intellectual emphasis, but the emotion will be genuine.

Conversely the extrovert will be supplied with intellectual material from his unconscious mind, so that while his picture will show emotional emphasis the form will be expressive. In dis-

cussing the two psychological types mention was made of adaptation. By this is meant a conscious attempt to cloak the deficiency of emotion in the introvert or intellectual originality in the extrovert. In practice this conscious effort is never truly successful, and all that is attained is a plausible but inherently thin disguise. It follows, therefore, that the true artist is the pure introvert or extrovert as the case may be.

It remains to indicate broadly what sort of work may be expected from these various types.

The introvert is interested in form, therefore he will not choose an emotional subject. His abstraction and conception of form will be good, but his handling and colour will tend to be a great artist such emotion as he introduces into his subject and the colour scheme he employs will be genuine and duly related to his unemphatic. However, just in so far as he is idea.

Examples of different types of painter will be taken chiefly from the French School, because the psychology of these artists approximates to ours, also they form the most important group in art history next to that of Florence.

A typical classic is Nicholas Poussin. After every allowance for changes in his pigments due to frequent employment of strong red grounds for his canvasses, it must be admitted Poussin's emphasis did not lie in colour, though, since he was a great artist, it relates to his formal conceptions and therefore is adequate. Of the significance of his design and the setting out of the masses in his compositions there can be no two opinions, though the present generation of painters and public hardly realise their debt to this great man.

He was definitely an introvert with a philosophy of life, careful of speech, and consulted by friends on many matters other than those concerned with painting, since he was held in high esteem by statesmen and philosophers in Rome, and listened to with deference in his daily walks on the Pincio.

Louis David, too, may be placed within this category. Here we find organised art carried to excess. Everything was according to rule—a rule applied to others as much as to himself; in fact, when his ideas held sway in France painting was governed despotically. While social order was in the melting-pot the mind of France in the arts seemed to yearn for regulation and definition. There is no need to recall to readers the features of David's style. One has only to cite the *Rape of the Sabines*, or the gentler phases of his work, such as *Mme. Recamier* or the *M. Seriziat*. But it may be more than a coincidence that in the present political con-

ditions of the world there is a renewed appreciation of this painter in Paris, which is after all the intellectual barometer of Europe.

David's pupil Ingres is more normally classic. Less rigid, less of a schoolmaster, Ingres was still a despot, and though no dry scholar or worshipper of "la beauté apprêtée", felt fully the charm of the primitives. He, too, comes well within the cadre of the introvert.

In both cases drawing of the utmost severity was demanded of pupils, and seldom if ever was a sketch taken without model. Thus emotion was excluded as far as possible, for the psychological reason that the pure introvert does not really know what to do with emotion. Ingres frankly sought calm, "historical" colour, and was as much the deadly enemy of Delacroix's reflected lights as was Legros in our day.

But it is in Cézanne we find the purest type of artist and also the most extreme example of introversion in a true painter—a painter of immense influence to-day from the intellectual content of his work rather than from its technical achievement. His distortions, blindly adopted by many of his following, are largely those of hand rather than of head, and, to judge from his utterances, much of this great artist's life was, at least to him, a Pisgah prospect. In his case adaptation was so imperfect that failure in handling is amply accounted for, and so little were his emotions under control that the deadly palette knife or any instrument of destruction that came to hand put an end to many a promising canvas that did not attain to his exacting standard. He spoke of himself as "faible dans la vie" and as requiring to lean on others in the conduct of life. Let him speak for himself through M. Vollard. "J'ai une petite sensation, mais je n'arrive pas à m'exprimer; je suis comme qui posséderait une pièce d'or sans pouvoir s'en servir. . . . chez moi la réalisation de mes sensations est toujours très pénible. Je ne puis arriver à l'intensité qui se développe à mes sens; je n'ai pas cette magnifique richesse de coloration qui anime nature Cependant vu mes sensations colorantes je regrette mon âge avancé".

Here clearly a mind which cannot deal with emotions and sensations as it should—the introvert.

As for impressionism—a form of extroversion—Cézanne had little doubt on that score. M. Vollard remarked that the German Emperor disliked the school of Monet, which called forth the immortal sentence:—

"Il est dans le vrai, on se fout dedans avec les impressionnistes; ce qu'il faut, c'est refaire le Poussin sur nature. Tout est là."

Of a picture of Rosa Bonheur's he said "Oui, c'est horriblement ressemblant," showing his opinion of pure representation. Cézanne the introvert was "classic" and pointed the way to the present movement in art, which is classic in essence in that it emphasises methods of interpretation that do not depend so much on associated ideas for expressing emotions, but rather seek to create in each work of art a little cosmos of its own.

The adapted introvert will almost necessarily fail to be a great artist. In his adaptation to circumstances a special effort will be required to master and control the emotional side of life, and this will lead to an emphasis of feeling in his art. Being an introvert, however, his emotion is strained and false, consequently his feeling is sentimental, his dramatic efforts are stagey, and his action is stilted.

Such painters are easily found, for they exist on all sides. The most definite types in the French School are possibly Ary Scheffer and Paul Delaroche, whose technical abilities bring out the more decidedly their mental deficiencies. The latter, with his Gothic leanings, passed for a time as a Romantic, but gradually exhibited the purely academic character of his tendencies by producing such pictures as the *Princes in the Tower* (*Les Enfants d'Edouard*) or *Bonaparte au Saint Bernard*; and in like manner Ary Scheffer with his *Saint Augustin et Sainte Monique*, betrayed the adapted introvert.

Let us now consider the opposed psychological type.

The extrovert will be interested in emotion, therefore will tend to choose a dramatic subject. His handling and colour will be emphatic, while his abstraction and his sense of pure form will be deficient. However, just in so far as he is a great artist the intellectual content and the liaison of his picture will be satisfying and adapted to his conception. As a matter of fact in practice we find that the extrovert painters do not as a rule show much intellectual content, hence they express the facts of their own period rather than those abstract principles which are relative to all time. From this point of view the extrovert artist can never rise to such heights of greatness as are attainable by the introvert. This is borne out when we think of the relative values of two great schools—Florence and Venice, introvert and extrovert respectively. There can be little doubt that valuable as the latter may have been, it was the Florentine school which was indispensable to the progress of future art.

Apart from Géricault, who died young, the most obvious example of the extrovert type is Delacroix, and a quotation from his journal

(6th May, 1823), written when a young man and as yet but slightly adapted, shows his original mental make-up.

"L'habitude de l'ordre dans les idées est pour moi la seule route au bonheur et pour y arriver, l'ordre dans tout le reste, même dans les choses les plus indifférentes, est nécessaire.

"Que je me sens faible, vulnérable et ouvert de tous côtés à la surprise, quand je suis en face de ces gens qui ne disent pas les paroles par hasard, et dont la résolution est toujours prête à soutenir le dire par l'action! . . . Mais y en-a-t-il, et ne m'a-t-on pas pris souvent pour un homme ferme?"

Here we find the extrovert trying to master his ideas and determined to co-ordinate them, though feeling to the full the disadvantage he is at with the adapted introvert man of affairs. But, withal, Delacroix went out into society and had an enormous personal influence. His colour emphasis was very strong and his drawing and the handling of his paint absolutely true to type. His conception of form was just what an extrovert's should be, expressing emotion in a masterly way without regard to exactitude or finesse of detail and bordering at times on the brutal. In the case of his followers we notice this brutality attaining a pitch of violence which ultimately led to reaction. The cult of personality ultimately led to extravagance that became mere foolishness and tended to chaos.

He had no great follower, nor has he been quite so much appreciated in England as in France, which latter fact is easily accounted for. The English as a nation are introvert and so never see quite eye to eye with a nation which is extrovert in character.

Attention need not be called to the point that the whole theory of Romanticism (extroversion) is antagonistic to that of the Classical (introvert) Schools, where the expression of personal taste is a deviation from high ideals, and affects generalisation.

A very decided extrovert is to be found in Courbet, "borderland" types in Millet, whose introversion is checked by an intense love for landscape, in Daumier, whose genius for political caricature led to extroversion because it pushed him out on to life. Puvis de Chavannes always used to declare that he had no ideas, but that the ideas which eminent critics saw in his silvery compositions had been projected by "ces messieurs" from their own consciousness. But nevertheless he was an introvert. Rodin tends to extroversion, but Maillol is definitely introvert. Extroversion can claim Manet, and without any doubt, Claude Monet.

On the other hand, the adapted extrovert will

endeavour to control the idealational side of his art in spite of his natural difficulties in this respect. This induces an emphasis on this side, and as a result, a failure to appreciate his limitations. He will, therefore, think he is adequate to paint any subject, and his choice will be extremely catholic, but his thought will not be original and therefore his work will be imitative, and the more intellectual his subject the more banal will it be.

Hence, since art only begins where imitation ceases, such a psychological character can never really produce artistic work worthy of the name, though he may produce material which will please the eye of the Philistine. It is unnecessary to cite examples of this type, as reference to popular annual exhibitions, or the Christmas numbers of the illustrated journals, provide ample material for their study.

In criticising a picture it is essential to keep these two groups apart; there is a standard of excellence for the introvert which differs from the standard for the extrovert. For example, many critics fail to appreciate recent developments in art because they confuse them with the impressionist types of painting which are frankly extrovert. From the above standards, however, it is not difficult to recognise that the present movement is introvert and therefore allied to the classics, and cannot be profitably judged from the extrovert's standpoint. This supports the contention of Mr. Roger Fry, who has arrived at the same conclusion on purely aesthetic grounds.

Mr. MacColl, in his "XIX Century Art", has classified painters of that period on a different principle from the one here suggested, but the results are surprisingly alike.

Broadly his "Olympians" are introverts and "Titans" extroverts. The classification is not identical, but considering the divergence of standpoint, decidedly corroborative. However, it must always be borne in mind that even with painters, though to a less extent than with other men, the pure type is comparatively rare, that adaptation plays its part in obscuring points which, consequently, have to be subjected to careful scrutiny. Further, the study of pure landscape, with its appreciation of atmospheric effects, which is the great feature of the last hundred years, brings in an element of extroversion that complicates criticism, though it does not invalidate the general principles here enunciated.

REVIEWS

ROBIA HERALDRY; by Allan Marquand. (Princeton Monographs in Art and Archaeology). Princeton Univ. Press; London: Humphrey Milford; Oxford University Press. 1919. Pp. xviii and 310. 277 illustrations.

Professor Marquand's book is delightful to possess and to consult. It is admirably printed, and very fully illustrated. From the purely heraldic point of view, a certain number of the illustrations of the larger monuments give the detail on too small a scale; but the author's object is to use heraldry to illustrate the chronology of della Robbia ware, and not della Robbia ware to illustrate Italian heraldry.

The illustrations are accordingly arranged chronologically, so far as possible, and various interesting results emerge from the close study of the forms of shield and garland used at various times. One of the most important of these results concerns the Medici-Rondinelli Madonna at South Kensington. Mr. Marquand does not profess to be a herald; nor does this reviewer; but the professional herald will probably have little fault to find with the author's handling of the subject, except in one particular (of which later). The catalogue includes no less than 392 numbers, representing the coats of some 270 families, guilds or other institutions, and communes; and Mr. Marquand has left only about half-a-dozen unidentified. What is more, he describes a goodly number of coats which are not to be found in the ordinary works of reference. This catalogue—which, wherever we have tested it, seems to be very accurate—is accordingly very welcome. Italian heraldry is a difficult subject; it was never carried to so rigid a degree of precision as in France or England, and the books of reference are comparatively inadequate. An instance of the confusion which reigns may be given. One would suppose that the arms of so important a family as the Salvati would be clearly known. But what do we find? Rietstap gives, for the Florentine branch, gu., three bends *vibrées* arg.; for the Roman, gu., three bends *bretessées* arg., charged each with a pellet on the bend between each pair of *bretesses*. Crollalanza gives, for the Florentine branch, gu. three bends nebully arg., and for the Roman more or less as Rietstap. A recent writer in the *Rivista Araldica*, who may, perhaps, be taken to represent the official view, blazons "d' argento a tre bande controdoppiomerlate di rosso". Now comes Mr. Marquand. He describes five examples of the Florentine coat: twice as argent, bendy bretisse gules, once as argent, two bends bretisse gules, and twice as argent, three bends bretisse gules. (We reproduce his spelling of the word which describes the peculiar form of embattling of the bends). If

his illustrations of the examples are examined it will be seen that he has indeed described just what is there; but it is also clear that the bends are sometimes placed unsymmetrically; and it is probable that in all cases the artist was aiming at argent, bendy bretessed gules. Sometimes he would only get two bends on to the shield, sometimes three, sometimes even a bit of a fourth. So much for the evidence of the della Robbia ware; it would be interesting to know whether the Italian heralds have early documentary evidence for the coat.

We have, as already hinted, just one small bone of contention with the author, and that is his choice of names for the various forms of shields. He is right in saying that the subject of the shapes of shields in heraldry is very much neglected, Grazebrook's (not Glazebrook's) book on English types being exceptional. He will have none of Grazebrook's terms, and roughly classifies the shields with which he is concerned as oval, French, tournament, kite-shaped, Tuscan, late Tuscan and baroque. Two of these terms are radically misleading. Kite-shaped is already appropriated in English heraldry to the early shield tapering down to a long pointed base, as we see it in the Bayeux stitch-work. But Mr. Marquand would use it for a very different form, which Grazebrook calls Roman, and which is indeed of antique origin. Though it may not be an ideal term, the Italian *testa di cavallo* as applied to this form, to which Mr. Marquand would transfer the term kite-shaped, is generally understood, and in all but a very few exceptional cases it is entirely apt. As to his use of the term oval, (for Grazebrook's "heater-pear") that term should be reserved for the true oval, which becomes extremely common in later times, although one also finds it comparatively early, as on the frieze of the Fontegiusta at Siena by Urbano da Cortona (1489). The shields which Mr. Marquand describes are not oval, but, as he says, like an egg with a pointed base. English heralds, he adds, "sometimes speak of it as kite-shaped (a term which we have reserved for our class 4) or as heater-shaped (this would require explanation outside of Great Britain); Venturi suggests alabastron-shaped (this is more intelligible to archaeologists than to the general public)". We may add that this shield is only a development of the 12th century shield with rather flatter top which the Italians (Crollalanza and Guelfo Guelfi, for instance) call triangular. If Mr. Marquand will not have Grazebrook's term "heater-pear", nor kite-shaped (which indeed is not suitable and is rarely used by English heralds, except for the long Norman

shield) we suggest ovoid. The term "heater-shaped" (which, we protest, would require no more explanation to foreigners than kite-shaped does) is, unless we are mistaken, properly used of a quite different form, with a straight top, and an area more or less like the bottom of a flat-iron—in other words the form which became dominant in the 13th century and was generally used in the best periods of French and English heraldry, and which Luca della Robbia employed for the arms of René d'Anjou. On this type Mr. Marquand has a delightfully quaint note: "This type of shield is sometimes called Samnite, but Luca della Robbia used it in representing the coat of arms of René d'Anjou. He is more likely to have derived it from French Gothic than from Samnite sources". It is amusing to think of Luca as an investigator in the obscure field of Samnite archaeology. Of course the form in question was naturalised in Italy generations before Luca's time. Mr. Marquand calls it French, but it is no more specially French than English, and heater-shaped is accordingly preferable. It may, perhaps, be questioned whether "Samnite" is used by the old heralds of such a shield, as distinct from the later and much uglier form in which the sides descend vertically nearly to the base, and then curve in to a point *en accolade* (the "French base"). That degraded form became popular because it allowed greater space for the lower quarters than did the refined form which it superseded. Who, however, is responsible for the absurd term Samnite? Is it not a mere antiquarian invention? There is a passage in Livy which describes the ancient Samnite shield as being rather broad in its upper part, *aequali fastigio*, and rather wedge-shaped in its lower, so as to enable the wearer to move freely. Whether *aequali fastigio* means, as one commentator thinks, that the upper part was square, with equal sides, or that the curvature of the shield showed the same section throughout from top to bottom—as Tacitus uses *aequali dorso* of a long mountain ridge—we need not decide. Justus Lipsius remarked that shields answering to Livy's description might be seen "in the insignia and monuments of our ancestors". He was probably thinking of the 13th-14th century form. But Petrasanta supposed himself to be reproducing the form described by Livy when he drew the 16th century type which we have described. The interesting point is that neither the Samnite warriors of ancient monuments nor the "Samnites" of the gladiatorial arena carry shields of such a pattern. The sooner the term Samnite is abolished, the better. We must apologise for dwelling so long on a very minor issue, on the ground that it demands a careful investiga-

tion. A committee of heralds might well be formed to settle the nomenclature, taking as the basis of their work Grazebrook's privately printed and rather uncommon volume and making their results generally accessible. Even if Professor Marquand's usage in this respect is not quite satisfactory, it does not in the least detract from the usefulness and beauty of a very admirable book.

E. S. L.

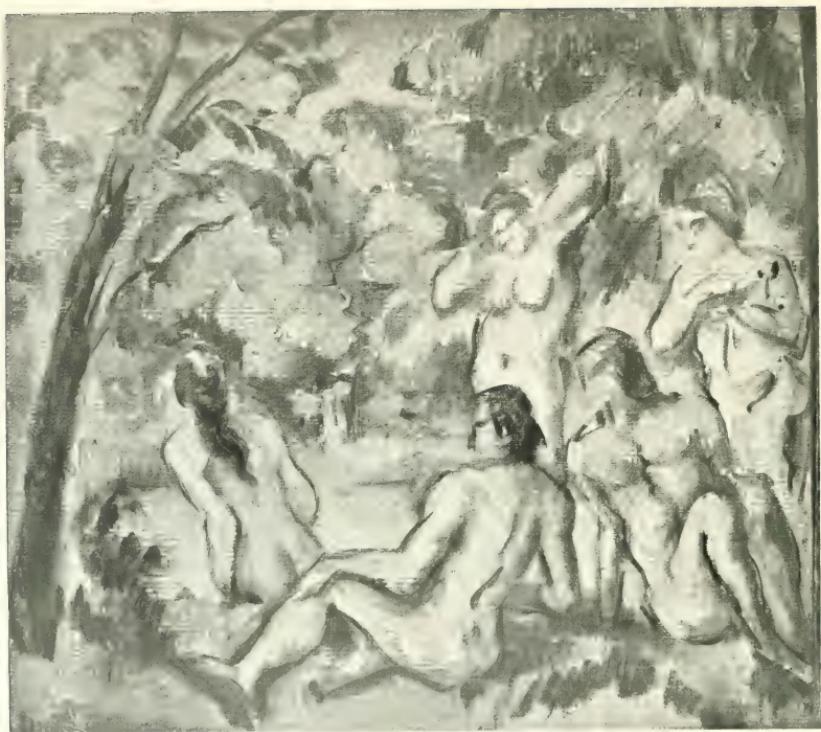
BIBLIOTHEQUE DE L'ART DU XVIII^e SIECLE. L'ESTAMPE FRANCAISE. GRAVURES ET MARCHANDS. ESSAIS PAR FRANCOIS COURBOIN, CONSERVATEUR DU CABINET DES ESTAMPES A LA BIBLIOTHEQUE NATIONALE. Brussels and Paris (G. van Oest), 1914.

Monsieur Courboin, the Keeper of the Prints in the National Library at Paris, has written a most readable book on French engraving of the 18th century. It is full of documents and facts, as one would expect from a connoisseur of M. Courboin's erudition, but they are not the usual facts of the historical text book. The author has marshalled a variety of the most interesting contemporary records of the engravers of the period, their methods of work from the academy to the shop, their status in the world of art, and their treatment by the State.

Considering the character of French art in the eighteenth century, it is curious to be reminded of the official prudery which forbade the use of the female model in the Royal Academy Schools,

Another fact that surprises is the enormous number of impressions known to have been printed from certain of J. M. Papillon's woodcuts, e.g. about 456,000 from his tailpiece to the *Mercure*, which finally appeared as an illustration and proof of the durability of the wood block, in his *Traité Historique et Pratique de la Gravure en Bois*, 1766. One of his grandfather's blocks, done for the *Confrérie Royale de la Charité de Notre Dame de Bonne-Délivrance*, yielded an average of five or six thousand impressions a year for the space of ninety years, and even then was by no means worn out as broadside woodcuts go.

The chapter on the print-sellers and dealers of the period is particularly valuable. In matters of judgment of style M. Courboin aims as far as possible at letting the contemporaries of the engravers themselves speak, but he extracts just those things which his own sane criticism endorses. In the history and description of the various processes, the author's first-hand knowledge and skill as an etcher give him just the insight required to emphasise the points of importance. When dealing with the discoveries of new methods such as aquatint and stipple, he is eminently balanced in his judgments, generally leaving claims to inventions in the uncer-



Bathing Women, by Cézanne. 71" x 60"

tainty which recognises how little new there is under the sun. With reference to the beginnings of crayon-engraving it is interesting to note his recognition of plates in this manner by the English engraver, Arthur Pond, dated as early as 1735, i.e., five years before the first essays by J. C. François, who claimed to be the inventor of the art.

In view of the recent correspondence in the press on the knock-out system at auctions, it is illuminating to read the extract which M. Courboin gives from the *Dialogues sur la Peinture*, published aux dépens de l'Académie in 1773, where M. Remi, the famous picture dealer, is discussing the same practice with an Italian prelate, Mgr. Fabretti. It exemplifies how excellently the author chooses his extracts, and we cannot help repeating the quotation :—

M. FABRETTI—Comment font-ils?

M. REMI—Ce sont les secrets du métier que je vous révèle. On s'associe sept ou huit pour une vente. Les particuliers craignent les marchands, parce qu'ils sont confédérés, ils vendroient cher leur vie; ainsi faute de concurrent, un brocanteur a souvent pour cent écus un tableau qui en vaut mille.

A MONTHLY CHRONICLE

THE ELDAR GALLERY.—At the Eldar Gallery is an interesting collection of French colour prints, etchings and lithographs. Toulouse Lautrec is represented by a characteristic coloured lithograph and Gauguin by a set of coloured woodcuts of the Tahiti period. There are works by Degas, Odilon Redon, Steinlen, Forain, and other modern French artists. The catalogue contains an account of Rodolphe Bresdin, a little known artist, several of whose works are exhibited.

THE NEW ART SALON.—The Cézanne reproduced [PLATE] is from an exhibition of modern English and French pictures at the New Art Salon. This exhibition contains a large number of pictures by Derain, Friesz, and Modigliani. Among the modern English painters represented are Roger Fry, Nina Hamnett, Meninsky, John Nash, and Porter.

FORTHCOMING EXHIBITION OF TAPESTRIES AT VIENNA.—During the months of May, June and July an exhibition will be held in the Belvedere Gallery of the very rich collection of tapestries, hitherto inaccessible to visitors, which formerly belonged to the Hapsburg Court and now become the property of the State. It contains, in all, about 900 large pieces, which are for the most part in perfect preservation and as brilliant in

AUCTIONS

Mr. LAIR-DUBREUIL will sell at the Galerie Georges Petit on May 3 the collection of the late M. Alphonse Willems, consisting of two paintings by Rubens—a portrait and an

M. FABRETTI—Dans cette opération, je ne vois qu'un homme qui gagne neuf cents écus.

M. REMI—C'est là le mystère et le point cardinal. Après la susdite vente, on se rend dans ce que vous appelez en Angleterre un bouchon à bière, et l'on tient là une séance au Parlement que nous appelons Révision. Le tableau s'établit au prix de la vente, et poussé par tous les associés, il reste au dernier enchérisseur, à mille écus par exemple. En voilà donc neuf cents au-dessus de la vente publique qui se partagent entre tous les confédérés. Donc, sans argent, sans connaissances, sans l'art même de restaurer, on a un bénéfice honnête : ce qu'il fallait démontrer.

M. FABRETTI—Puisque vous n'avez été parmi ces messieurs que le tems qu'il faut pour les connaître, on peut vous dire les mots et les paroles. Si ce n'est pas qu'on appelle en France une friponnerie, ma foi, je ne m'y connais plus.

M. REMI—Ah! Monseigneur, vous cassez les vitres. C'est l'honnête industrie, le sçavoirfaire : cela s'appelle subtiliser adroitement. Ce n'est pas qu'il n'y ait de gens de votre avis, entr' autres M. le Lieutenant de Police . . . , dernièrement, quelqu'un de ma connaissance, imbû des mêmes préjugés, s'en fut chez M. V. . . . de l'Academie royale des Beaux-Arts, non pas pour se plaindre d'une nullité effectivement un peu capitale ; mais l'homme a bien ne répondit à toutes ses invectives que par un passage de la vie dévote de S. François de Sales. Je ne vous assure pas qu'ils soient tous aussi foncés sur les passages, mais le fond de morale est le même.

The book is full of such good things. A. M. H.

colour as if they had been woven yesterday. The collection consists chiefly of Flemish and French sets dating from the 16th to the 18th century, and includes many unique specimens, such as the French series, dating from about 1500, of the Triumphs of Petrarch. The exhibition will also include a large number of Brussels tapestries interwoven with gold, for instance the only complete specimen preserved of a series representing Vertumnus and Pomona. Another precious set is that of six richly coloured hangings made for Diane de Poitiers at Fontainebleau from the designs of Primaticcio. The 17th and 18th centuries are also magnificently represented by tapestries from the designs of such great painters as Rubens, Jordena (a quite unknown series of Louis XIII's instruction in riding), Romanelli, Lebrun, Coypel and Boucher. Of the 18th century pieces, the unique sets made at Nancy, in Lorraine, which rival the products of the Parisian Gobelins factory in the delicacy of their workmanship, are specially worth mentioning. About one hundred large pieces of tapestry from this great store of hidden treasures will be exhibited, all the important sets being represented by their finest examples. A richly illustrated catalogue with descriptions and critical notes is in course of preparation, and will be ready by the time when the exhibition is opened. L. B.

allegorical subject—and modern pictures. Among the latter are Corot's *Les Bergers d'Arcadie*, landscapes by Constable, Daubigny, Th. Rousseau, Troyon, and Ziem, and figure sub-

jects by Gustave Moreau, Constantin Meunier, and Alfred Stevens.

C. G. BOERNER, of Leipzig, will sell by auction on May 3-8 the first part of the collection of engravings and woodcuts formed by Paul Davidsohn. The illustrated catalogue of this portion, comprising the letters A and F, promises an adequate memorial of a valuable collection. Dr. Max J. Friedlander contributes an introduction, and the catalogue, besides illustrations in the text, is accompanied by a portfolio of forty-five plates, as excellent as such reduced reproductions of engravings can be.

The distinction of Paul Davidsohn's collection lies not so much in the possession of unica or excessive rarities, as in the uniform excellence of its impressions of the masterpieces of most of the great schools of engraving to the end of the 18th century. Davidsohn went through his collection sifting and re-sifting, until he was satisfied with the quality of each impression. Duplicates and copies were excluded. The feature of the first part is the almost complete series of the engravings and woodcuts of Albrecht Dürer; of the former the only important prints excepted are the little *St. George on horseback* (B.54), *Apollo and Diana* (B.68), the little *Fortune* (B.78), the great *Horse* (B.97), and the arms with the devil's head (B.101). There is also included an important collection of 132 engravings by Hans Sebald Beham, out of 270 catalogued by Paulli; some of great rarity, a smaller but choice collection of Barthel Beham, and a number of fine examples of Aldrovandi and Aldorfer and Alaret Clasae. A few Italian engravings are of especial interest; seven by Jacopo de' Barbari, all apparently brilliant impressions, three by Domenico, and two rare examples by Giulio Campagnola. Of works of later date noteworthy is the first series of 29 early states of Van Dyck's iconography and fine portraits by the Drevets, Edelinck, Jacob Willeme Delff and Jeremias Falck. But the first part comprises 2,212 lots, and even to indicate everything of importance would be impossible.

The catalogue is based on the careful notes of Herr Davidsohn, who is as scholarly and accurate as was to be expected. Lot 244, *Orion and Diana*, by Gaspar ab Avibus, is a copy in reverse after Giorgio Ghisi after Luca Penni, and is so described by Bartsch xv, 402, 43. There seems little excuse for the attribution of lot 2,102, *Death overtaking a woman with a mirror held behind her*, B.54, to Giacomo Francia (or his school), under whose name it is here catalogued: the

M on the tablet is obviously a signature and the manner has little to do with Francia. The anonymous English mezzotint, lot 225, after Raeburn, representing Robert Cathcart of Drum, must that is that by Charles Turner, Whitman, 101. A. E. P.

Mr. LAIR-DUBREUIL, at the Galerie Georges Petit on 6 and 7 May, will sell the first part of the collection of the late M. A. Beurdeley, consisting of (1) modern paintings, (2) old masters, tapestries and sculpture. The remainder of the collection, consisting of books, prints and drawings, will be sold shortly. The modern pictures (lots 1-133), which are to be sold on the first day, are representative of the French school of the 19th century, and include a large number of landscapes and paintings of the "school of 1830"—Corot, Daubigny, Dupré, Millet, Diaz, Th. Rousseau, Troyon, Jacque and Ziem, also two landscapes by Courbet and others by Jongkind and Lépine. This section also includes a number of *genre* pictures by Forain, a landscape and two romantic subjects by Delacroix, two studies by Ingres for figures in the *Apôtre de Homer*, and a portrait of a child with a doll by Louis David.

The second section (lots 134-202) includes a *Head of Christ* attributed to Botticelli, a portrait by Murillo supposed to be the artist as a youth, *S. Luke Painting the Virgin*, by Ribera, and Wouwerman's *Fisherman*. The French school of the 18th century is represented by pictures by Largilliére, Boucher, Deshayes, Fragonard, Schall, Lépicé, and Moreau l'Aîné. The sale of the old masters will be followed by five lots of sculpture, including a terracotta group by Clodion, and two Flemish tapestries of the 17th century. A very fully illustrated catalogue has been published.

Mr. LAIR-DUBREUIL will sell at the Galerie Georges Petit, on May 14, the collection of the late Madame A. C. d'A... The first part of the sale (lots 1-37) consists of modern paintings and drawings and includes works by Corot, Decamps, Delacroix, Harpignies, Millet, Monet, Gustave Moreau, etc. Lot 30 consists of a bronze by Rodin, *L'amour qui passe le songe*, and is followed by two landscapes by Van Goyen and Guardi (41-42). The last part of the sale (lots 43-52) consists of 11 early 17th and 18th century tapestries, the most important of which are a suite of six 16th century tapestries from Ferrara, woven in silk and gold and silver thread. A similar tapestry, one of the same series, is included in the Salting collection in the Victoria and Albert Museum.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will be arranged here according to the ordinary periods of their publication, and only the latest numbers of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

GEORGE BELL & SONS.

BELL (Edward). *Hellenic Architecture*. x + 185 pp. illust. 7s. 6d. n.

A. & C. BLACK.

BERTRAM (Robert J. S.). *Durham, a sketch-book*. 2s. 6d. n.

COLE (E. C.). *Norwich, a sketch-book*. 2s. 6d. n.

Two further additions to a series already noted in these pages.

"L'ÉFORT MODERNE".

ROSENBERG (Léonore). *Cubisme et Tradition*. 16 pp., 2 fr. (Pamphlet).

JOHN HOPKINS PRESS, Baltimore.

REEDS (W. P.). *The date of the Newcastle Cross*. (From *Mediaeval Language Notes*, 3, xxxv).

JOHN LANE.

GORDON (Jan). *Mother and Child*, twenty-eight drawings by Bernard Meninsky. 25 pp. + 28 plates. 15s. n.

SAMPSON, LOW, MARSTON & CO.

LEWIS (C. T. Courtney). *The le Blond Book*. 138 pp. illust. 10s. 6d. n.

SOANE MUSEUM PUBLICATIONS.

BOLTON (Arthur T.). *Description of the House and Museum. The Residence of Sir John Soane*. 128 pp. illust. 1s. n.

A fourth edition of the official handbook of the museum in Lincoln's Inn Fields. It is a reversion to the text of

the quarto written by Sir John in 1835, edited by the present curator.

UNIONE TIPOGRAFICO-EDITRICE TORINESE.

RIZZO (G. E.). *Storia dell' Arte Greca*. (Nos. 10 & 11 of Vol. I, *Pietro e Storia dell' Arte Classica e Italiana*).

TORRI (Pietro). *Storia dell' Arte Italiana*. (Nos. 18-21 of Vol. II, *Pietro e Storia dell' Arte Classica e Italiana*).

PERIODICALS—WEEKLY—American Art News—Architect—Country Life—The Journal des Arts.

FORTNIGHTLY—La Chronique des Arts et de la Curiosité—Der Kunstaufschau—Mercurie de France—Vell i Nou.

MONTHLY—Bulletin de l'Art Ancien et Moderne, 630, xxii—

Bulletin of the Cleveland Museum of Art, 3, vii—Bulletin of the Minneapolis Institute of Arts, 3, ix—Ca Ira! 1, 1—Colour

—The Fine Art Trade Journal—Gazette des Beaux Arts, 703, lxi—Kolka—Museum of Fine Arts Bulletin, 105, xviii—Pennsylvania Museum Bulletin, 65.

QUARTERLY—Boletín de la Sociedad Española de Excursiones, 1, xxvii—Illustration, 6, iv—Oud Holland, 1, xxxviii—Rupam, a journal of Oriental Art, 1, 1.

OCCASIONALLY—Bibliografie, 5, 1—Studien und Skizzen zu Gemäldekunde, 2, v.

ANNUALLY—Metropolitan Museum of Art. Fifth Annual Report—Victoria Art Gallery and Reference Library, Bath. Report of the Curator for the year ending 31 December, 1919.



Chinese wooden figure. (British Museum)

A NEW CHINESE STATUE IN THE BRITISH MUSEUM

BY OSCAR RAPHAEL

HANKS to the assistance of the National Art Collections Fund and the generosity of a few private subscribers, the British Museum has received a notable addition to its collections in the shape of a colossal Chinese Buddhist figure. It is sculptured from cleverly joined wooden blocks and is in a sitting posture, measuring 5 feet 9 inches. If standing its height would be nearly 8 feet. It is the first specimen of its kind to be added to the National collections, none of which possesses any fine specimens of Chinese sculpture of the great periods.

Time has taken toll not only of the wood, but also of the gesso and pigments covering the whole figure; the right hand and the toes of both feet are missing, the present ones being of far later date. Still it is in good enough condition for the eye to forget the blemishes in enjoyment of the graceful posture and beautiful lines of the figure.

It is seated as it were on some rock overlooking this world, the thoughtful expression denoting deep meditation. The right foot is raised to the level of the seat and supports the right arm; this attitude throws the weight of the upper portion of the body to the left, and thus entails a certain inevitable rigidity in the left arm on which it leans and in the hand which is flat on the ground. There is, however, a pleasing contrast between this straight arm and the curved lines composing the figure.

From the left shoulder hang the folds of a scarf which lightly drapes the body in front, and passes in one great sweeping curve across the back, to be caught up by the right wrist; the termination of this scarf below the right knee can only be imagined, as the end is missing. The lower limbs are covered with a robe which falls in graceful folds about the legs and feet; it is supported by a loose girdle tied by a butterfly knot in front.

Below each knee the drapery is held up by a chain of beads and gems. The nudity of the arms and breast is relieved by wristlets, armlets, and a necklace; this wealth of jewellery recalls the Indian origin of Buddhist figures; the necklace being in fact almost identical with those found on the Bôdhisattvas of Gandhâra sculpture.

At one time the gesso covering the drapery and jewels was brilliantly coloured; there are many traces of gold on the robes, and much remains of the beautiful floral ornamentation in

low relief, which was coloured turquoise, red and gold. This floral design was used in Chinese Art from quite early times, and has been handed down from century to century. It is a common feature in the Buddhist pictures of the 8th and 9th centuries found by Sir Aurel Stein in his expeditions in Central Asia.

The lining of the robes and scarf was red, a favourite colour at Court for this use in the East.

The Chinese were fond of repainting their temple statues on the very few occasions that they troubled to clean and redecorate the buildings; so it is always uncertain whether the pigments on a figure of this type are contemporaneous with the wood work.

An oblong recess has been cut between the shoulder blades; its height is 4 inches, width 3½ inches; depth, 7 inches. This may have served as a reliquary holding jewels, or some sacred object, or possibly to secure the statue to the wall of the temple.

The head is adorned with a wealth of hair which has been gathered in plaited coils held firm on the top by two rings forming a head dress well known in Buddhist statues of all countries. One small plait on each side has been looped across the ear just above the enlarged lobe. Another plait on each side comes down behind the ear and is tied in a double knot, the ends falling in three separate waves over the shoulder. Little remains of the dark blue colour which was used in the hair according to Buddhist convention.

Another thing that has disappeared is the crown, and only the marks made by it remain. A band encircled the head just above the hair coils on the forehead; this supported a high crown, probably pierced and perhaps jewelled metal work richly decorated with Buddhist emblems.

Garbed in this splendour, the face must always have been a prominent feature with its wonderful expression of meditation and peace. The expression and lines of the face mean so much in a Buddhist figure; an Eastern connoisseur will always base his judgment on that feature.

The heavy modelling of the cheeks and double chin, the red tinted bow-shaped lips, the heavy aquiline nose, the black eyes with eyeballs inlaid with smoky quartz, partly concealed by drooping lids, and the line of the brow all combine to make this face somewhat realistic. The features of this figure are not so pleasing, nor so beautiful as those of the great periods of Wei, Sui and T'ang, though the sculptor has expressed in

them a great deal of the Buddhist spirit. The orbital ridges form a continuous line across the face, and above the nose are modelled as a pronounced ridge, a notable feature, inasmuch as in pre-Sung days the line of the eyebrows was continued downwards to the point of the nose.

The prettiness of the whole, and a certain realism about the attitude and features point to this figure having been made during the Southern Sung dynasty (A.D. 1126–1279). This was a great period of Art, fostered by peace and luxury, when painting, sculpture and ceramics all attained a high perfection; and it is significant that the Emperor Hui-Tsung, who was deposed A.D. 1126, had commanded his artists to study direct from nature.

The figure probably represents one of the Bôdhisattva, divine beings, dwelling in the Buddhist heavens, who in myriads of years to come will attain the perfection of a Buddhahood. It has been suggested that this is a figure of Maitreya, the next Buddha to come, who in the early days of Buddhist art in India and in the conventionalised Chinese form was commonly represented in a sitting posture, wearing the long hair of a Brahmin ascetic, and holding a vase in his hand. This attribute is not shown here,

though the original right hand may possibly have held it.

The Museum is fortunate to get such a beautiful piece of Chinese wooden sculpture. Perhaps it will be the means of raising the interest of the authorities in this branch of art and knowledge; for either from a mistaken policy, or neglect, our young orientalists are never sent to the countries they are studying, the only means by which they can really get in touch with their subject. Even so young a Museum as that of Cleveland, Ohio, thinks it worth while to send to China a competent scholar to study and collect on its behalf.

It will, at any rate, be of no small interest for the British public to be able to see this fine example of Chinese mediæval art in conjunction with the splendid pottery Lohan of a few centuries earlier in date, which, it may be as well to recall, the nation also owes to the well-directed energies of the National Art Collections Fund.

Both these figures once formed part of a series similar in size and design; in the case of the Lohan we know this to be so, as others of the set exist; it is not unlikely that in the case of this wooden figure also certain of its brethren may have survived.

PAUL DE LAMERIE, GOLDSMITH

BY E. ALFRED JONES

PAUL DE LAMERIE, to give him his correct name, is now a personality in the eyes of the collector of and the dealer in English Plate of the 18th century, and his name is often mentioned with almost as much reverence as that of Benvenuto Cellini. Whether the objects from his atelier be in good or in bad taste—and, alas! how often can they not be included in the second of these categories?—it may come somewhat as a shock to the collector of the wares of this Anglo-French goldsmith to learn that not all the specimens of plate bearing his distinctive punches were wrought entirely by his own hands. He had his collaborators and apprentices just as had Vandyck and Rubens and other artists. Proof for this definite assertion is forthcoming from a document of considerable interest, now brought to notice, it is believed, for the first time.

This is none other than the last will and testament¹ of Paul De Lamerie, citizen, goldsmith and freeman of the City of London. By this will he directs his executors immediately after his death to make an inventory of the particulars and weight of all his stock of plate, finished and unfinished, and to sell the whole by public auction.

¹At Somerset House.

All the unfinished plate was directed to be finished forthwith and made fit for sale by "being boiled and burnished". Langford, the auctioneer in Covent Garden, was to be employed to sell the plate, provided he would consent to do so at the same price as any other auctioneer. Paul De Lamerie's dwelling house in Gerrard Street, Soho, and his two leasehold houses in the Haymarket are mentioned in the will. A bequest was made to his kind and indulgent daughter, Mary De Lamerie, for her tender care and affectionate regard for him during his long and tedious illness of many months duration. To his bookkeeper, Isaac Gyles, for his long and faithful services, he bequeathed forty guineas.

The question will have arisen as to the precise directions for the finishing of the unfinished plate in De Lamerie's workshop. It is stipulated in his will that his two journeymen silversmiths, Frederick Knopfell and Samuel Collins, should receive a legacy of £15 and £20 respectively, on condition that they consented to remain in the employ of the executors until they could finish and make ready for sale all the unfinished plate in the workshop at the time of the death of De Lamerie. The larger legacy left



Mediaeval Chinese wooden figure. Height 5' 0". (British Museum)



Cruet frame by Paul de Lamerie. (1750-51). (Lord Swaythling)



Salt spoon by Paul de Lamerie. (1750-51). (Lord Swaythling)

to Samuel Collins suggests that he was either the greater favourite or the more skilled craftsman of the two.

According to Jackson's *English Goldsmiths and their Marks*, the latest date on which the punch of Paul De Lamerie was registered at Goldsmiths Hall was 1749, but the date of his death, as is proved by his will, was between the 24th May, 1751, the date of his will, and 8th August in the same year, when it was proved. But although 1749 may be the latest date at Goldsmiths Hall for his punch, there are two pieces of plate stamped with his mark for the year 1750-51, namely, the cruet stand and sauce ladle here illustrated [PLATE], in the great collection of old English plate of Lord Swaythling, now on exhibition by the generosity of the owner at the Victoria and Albert Museum.

This raises an interesting problem. The fact that De Lamerie had been ill for several months before his death is known from his will. Could these two pieces have been finished by his two journeymen, Knopfell and Collins, after the master had been stricken by his mortal illness?

Another point of interest is now revealed for the first time: that the maker of a silver rose-water dish of the year 1751-52 in the Synagogue in Duke Street, Aldgate, was Paul De Lamerie's journeyman goldsmith, Frederick Knopfell, who entered his mark at Goldsmiths Hall in 1752, and therefore started the business of silversmith on his own account the year after his master's death.²

Paul De Lamerie left no son to carry on his craft. Two unmarried daughters are mentioned in his will, Mary and Lucy, a married daughter, Susannah De Baufre, and his wife, Lucy. Two of the executors were Charles Ffouare, of St. Stephen's, Walbrook, and John Malliet, of

Wardour Street, who do not appear to have been of his own craft.

The mark of Samuel Collins was not registered at Goldsmiths Hall, and therefore it is assumed that he became a journeyman to another goldsmith after the death of Paul De Lamerie and after he had fulfilled the injunctions of his master.

The subject of the English journeyman silversmith has not been considered in any of the books on old English plate. Research on this interesting side of the art of the goldsmith would probably yield valuable results. One contribution to it may be made here in regard to a London woman-goldsmit, Hester Bateman, whose mark, registered at Goldsmiths Hall in 1774, is found on a very large number of pieces of plate between that year and 1790, when she appears to have died or retired from business.

The explanation for the great quantity of plate made in the workshop of this woman-goldsmit is that she had in her employ no fewer than forty silversmiths in the year 1786, when one of them, Benjamin Bull, was indicted for feloniously stealing some silver cuttings from this workshop. In the same year one Abel Beck was one of the craftsmen employed there. Such was the great amount of silver metal in the workshop and the dishonesty of the workmen that as much as £3 to £4 worth of the metal was lost in a day almost without notice by the owner. The name of Peter Bateman, a son of and silversmith with Hester Bateman, is mentioned in the trial of the thief.³ He was doubtless the silversmith of this name who was afterwards a partner with Jonathan Bateman, whose combined mark was registered in 1790, probably after the death of his mother. He was also perhaps the Peter Bateman who entered the combined mark of Peter and Ann Bateman in the following year.⁴

²Old Bailey Sessions Papers.

⁴Jackson, *Ibid.*, p. 266.

ODILON REDON

BY CLAUDE ROGER-MARX

 DILION REDON was born at Bordeaux in 1840, but this strange genius, whose originality escapes definition, was never a prophet in his own country. Isolated among his contemporaries and almost without connection with the past, his most fervent admirers were recruited from abroad. Among the northern peoples, and especially the Dutch, lovers of mystery, he became a veritable cult, while France hesitated before this exotic flower, whose perfume troubled her. The force and unity of the French school lie in its profound

realism; Ingres, Courbet and Cézanne are all proofs of this. The French genius, with its love of order and clarity, is always afraid of wandering. Imagination frightens it. The action brought against Delacroix is recommended every time an artist attempts to evade the real. Nowhere perhaps in the history of art or literature can one find an example of such a singular creature as Odilon Redon. He seems to have been endowed with the power of escaping from all that imposes conditions on human existence. By some mysterious means he gets free from the laws

of our sun and shows us other worlds. Stéphane Mallarmé, one of his earliest and most faithful admirers, said to him one day, "Redon, vous êtes au dessus de la peinture", to which he replied "C'est plutôt que les peintres humilient trop souvent leur art . . . l'art aujourd'hui est sur la terre; autrefois il voulut s'en détacher . . .".

Although he loved and defended the impressionists, they seemed to him "trop bas de plafond". By this he meant that they failed by too blindly following their sensations. Neither had he any predilection for the frozen treasures of Gustave Moreau, who, in spite of the nobleness of his masterly imagination, is always too literary. Gauguin was nearer to him, and was his friend, but we must go further back to find the man whose disciple and heir he was. In his youth at the Bordeaux Museum, and later at the Louvre, he came under the fascination of that epic colourist Eugène Delacroix.¹ To this influence we must add that of the mysterious engraver Rodolphe Bresdin, nicknamed Chien-Caillou, with whom Redon was working about 1861, and whom he recognised as his master². Redon analysed himself at length in his writings. In *Confidence d'artiste* he recalls with tenderness the memory of this dreamer, who lived in silence and destitution, ignored by his epoch and ignoring it in his turn: "Bresdin ne fit que pérégriner toujours en imagination vers des mondes meilleurs. Il dessinait des familles en voyage, des barbares en émigration, des armées, légions ou peuplades en fuite". It was Bresdin who opened the eyes of his youthful pupil and showed him the supernatural in nature, when so many others, "vrais parasites de l'objet," cultivated art solely in the visual field, and distrusted all that surpasses, illumines or amplifies it.

In those days the "independants" had not the chance to express themselves that they have to-day. Redon was refused at the Ecole des Beaux Arts, and soon after the war of 1870 he began little by little to give up painting, in spite of the encouragement of Corot and Chintreuil. Charcoal and engraving became his media of expression. Fantin-Latour initiated him into the mysteries of transfers, and he worked chiefly in lithograph from 1879, the date of his first album *Dans le Rêve*, till 1889. These sets of lithographs, which are very rare to-day, were received by the public with a feeling of stupor.

¹Redon faithfully copied the *Combat de Lions* and the *Grèce à Missolonghi*. He also left many drawings after Rembrandt, Vinci, Poussin, Luini, etc.

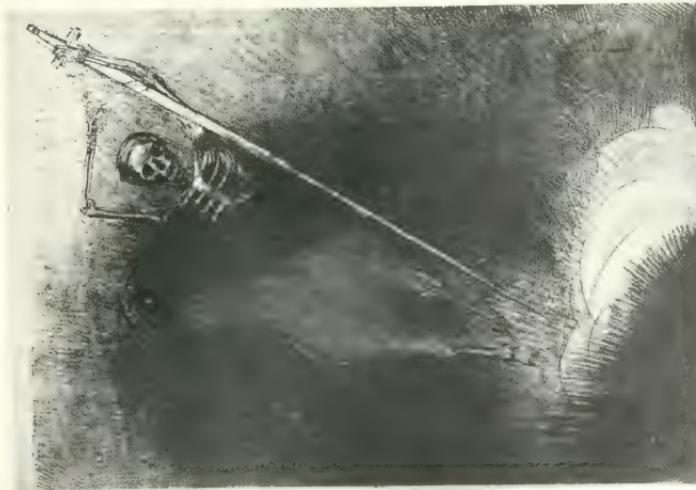
²An etching, *Le Gué* (1865) is signed: *Odilon Redon, élève de Bresdin*.

A Edgard Poe (1882) les Origines (1883) l'Hommage à Goya (1885) and an exhibition held in the Salle du Gaulois in 1882 so haunted the public memory that many people judged Redon only by this period. The macabre and fantastic abound in these lithographs, where singular beings belonging to every species and to all periods stir and scintillate. Breughel, Calot, Goya, and Blake are all less terrible than this visionary, whose songs leave us with an impression of chaos and madness. Yet compositions which puzzled the most audacious critic were the result of perfect logic and lucidity. In a short time, however, Redon's tormented imagination seems to have been assuaged. The *Tentation de Saint-Antoine* [PLATE II], *Parsifal*, *l'Art Céleste*, *Boudha*, *le Centaure visitant les Nues*, *Pégase Captif*, and *les Yeux Clos* have a grandeur which renders them worthy of comparison with the engraved masterpieces of Rembrandt, Dürer, Delacroix, and Daumier. Among Redon's contemporaries not even Bracquemond, Lepère, Fantin, Whistler or Lautrec have surpassed him. In his lithographs Redon's invention and lyricism is as remarkable as his technical power. Who else orchestrates opposing values in this way, or more skilfully distributes the sources of life and warmth? Sometimes black and white clash with tragic violence, sometimes there is a slow interpenetration of light and shade. The impression of colour is given. The white, according to whether it is enshrined in absolute night, or surrounded by softer shadows, is lowered by their contact, explodes with the sonority of gold or copper, or has the passivity of stone, the sadness of snow under a dull sky. The greys are subtly differentiated; the black is sometimes the black of an abyss, as abstract as the idea of death; sometimes as sumptuous as velvet, as gorgeous as purple, as dazzling as light. The drawing is no less powerful. Redon obeyed a kind of "logique imaginative" (we owe the expression to Remy de Gourmont) which only distorted or re-created reality after having patiently examined it. Hundreds of studies of trees, flowers, faces, or the nude, show the passionate attention with which Redon examined nature, compared by Delacroix to a dictionary. "Mon régime le plus fécond", he wrote, "a été de copier directement le réel en reproduisant attentivement les objets de la nature extérieure en ce qu'elle a de plus menu, de plus particulièrement accidentel. Après un effort pour copier minutieusement un caillou, un brin d'herbe, une main, un profil, je sens une ébullition mental venir; j'ai alors besoin de créer, de me laisser aller à la représentation de l'imaginaire. La nature ainsi dosée et infusée devient ma source, ma levure, mon ferment".



B

Lithocodium in Gobion Redon from T. Specimens. — A color qui était monté dessus, et nommé le West. — B — Forme rectangulaire à Binski Museum.



C

Plate I. — Gobion Redon



D



C

Lithographs by Odilon Redon from *La Tentation de S. Antoine* (3^e series, C—, . . . il tombe vers l'abîme, la tête en bas, D—Mars,
la première conscience du chaos, qui sortit de l'abîme . . .) (British Museum)

It is wrong to imagine that Redon was a prey to a sort of hypnotic influence, that he was dragged along by his imagination as though by wild horses. His creation was conscious, and he did not need the help of wine or opium to reach the unknown shores. After his sixtieth year, in full maturity and in complete control of all his faculties, the great dreamer gave us his masterpieces. The time of sorrow had passed and Redon took up his brushes with a feeling of beatitude. His imagination, freed from its dark shadows, expanded in full freedom.

In his oil-paintings and pastels, Redon speaks a language unknown to us. His immaterial canvases make us wonder what medium he used, whether it was the dust of butterflies' wings or the pollen of flowers. Grinding up the most precious materials, he juxtaposed exquisite harmonies and enchanted us with a concert that had never been heard before. As soon as the artist attains a certain eminence, whether he be musician, painter or poet, he awakes all our faculties and makes all our senses vibrate. Thus we verify the "correspondances" of which the poet speaks. The critic's vocabulary is insufficient to define these occult powers. We can easily understand how Redon carries us away when he deals with the great myths, communicates with the prophets, and fraternises with the demi-gods and heroes of fable and tragedy.³ But through what miracle does he manage to transfigure humble daily reality without any epic intervention? Here is a little vase containing one or two field flowers. It is at the same time true and legendary. Compared to this other flowers appear like still-life. The simple and splendid corollas rise to heaven, and in their ascension towards the light they are detached from their stalks and become wings. Space seems to be coloured by this living symphony in which each flower is a note. Where was the sheaf gathered, and by what hands? Here, objects, like beings, deprived of all that limits them, are no longer submitted to the caprice of our sun. They radiate a personal fire, and we think of those precious substances which spread their perfume indefinitely without losing anything themselves.

"Nulle forme plastique,—j'entends perçue objectivement, pour elle-même sous les lois de

l'ombre et de la lumière par les moyens conventionnels du modélisé,—ne saurait être trouvée en mes ouvrages", Redon wrote in 1898. "Je vous le dis aujourd'hui en toute maturité consciente, tout mon art est limité aux seules ressources du clair-obscur et il doit aussi beaucoup aux effets de la ligne abstraite, cet agent de source profonde agissant directement sur l'esprit". "Mes dessins inspirent et ne se définissent pas" he said at another time. "Ils nous placent ainsi que la musique dans le monde ambigu de l'indéterminé".

What better commentary could there be than these lines? Starting from reality, Redon went beyond it, since he could not for a moment admit that the aim of art is merely to register the spectacles that pass before our eyes. Why should the artist be ranked among passive substances and mechanical processes? As a painter he uses the means permitted to a painter, and he cannot be forbidden to create freely according to the will of his genius. Man may have begun by copying his shadow, and making a faithful counterpart of what he saw with his eyes. But science, superior to art in this domain, has granted her new liberty. The age of servile imitation has passed. Modern painting in its last stage, in the midst of manifestations which are often puerile, affirms its intention of interpreting more and more freely. Odilon Redon, an unknowing precursor, opened out new paths. Although dangerous when too direct, his influence as a colourist has been exercised upon men of the greatest talent. Vuillard, Bonnard, Roussel, Maurice Denis, Sérusier, Matisse, Van Dongen, Verhaeven, were glad to admit what they had learned from a master who, up to his death, was passionately fond of youth.⁴

An exhibition recently organised at the Ecole des Beaux Arts has the retrospective character of those which in turn have glorified Fantin-Latour, Carrière, and Whistler. The great decorative works executed in Burgundy or at Fonfroide could not be transported to Paris, but such important pieces were included as the *Apollon*, *Bouddha*, *le Grand Bouquet*, the Comtesse Istria's *Paravent*, and the tapestries executed by the Gobelins. Pastels, charcoal drawings, etchings and lithographs, they are all illuminated by the magic of that imagination which Baudelaire called "la reine des facultés".

³See *Apollon*, *Persée*, *Icare*, *Pégase*, *le Bouddha*, *le Christ*, *S. Jean*, *Parsifal*, *Ophélie*, *Caliban*, etc.

⁴Redon died in 1916.

JACOBITE WINE GLASSES. SOME RARE EXAMPLES. BY JOHN SHUCKBURGH RISLEY, C.B.

THE passion for collecting old English glass, steadily growing throughout the last twenty years, has reached an intensity which has resulted in the bringing to light of eighteenth century drinking-glasses in a profusion undreamt of by Hartshorne and the early pioneers. Country-houses, great and small, farmhouses and cottages have alike turned out their cupboards with astonishing results, and though many parts of the country have been worked out by the dealers, the process is not yet complete, and glasses of every description, including not a few rarities, are still coming into the market.

Of all English glasses the most interesting and the finest are those associated with the Jacobite cause; most interesting, because of the "scent" of the Stuart Rose that "hangs round them still"; finest, because all genuine Jacobite glasses are conspicuous for the finest metal and workmanship and engraving executed with the finest skill and finish. A Jacobite glass was, in short, a "gentleman", and any *soi-disant* specimen deficient, so to speak, in breeding is more than suspect. Only glasses perfect of their kind were chosen, and only an engraver's best was good enough, for ceremonial glasses intended to honour the exiled Stuarts.

Apart from the early collectors there were people who had always appreciated Jacobite glasses which happened to be in their possession, in some cases family treasures actually inherited from ancestors who were "out in the '45", and Mr. Hartshorne, when writing his book (published in 1897) got into touch with some of these fortunate owners, with the result that of all the chapters in it relating to English glass, that on the Jacobite glasses is probably the one which leaves least room for criticism by subsequent writers.

There have been "happy finds" since 1897, notably the fine series of glasses at Oxburgh, Norfolk, belonging to Sir H. Paston-Bedingfield (described and illustrated in the *Connoisseur* of May, 1908), and one made by Mr. Hartshorne himself (to be mentioned presently), but sufficient Jacobite glasses came under his notice at the time to enable him to give a comprehensive account of the different types to be met with and to illustrate or describe a fair number of the varieties falling within each type. All this work still holds good to-day,¹ and subsequent finds

¹With the exception of one or two details requiring amendment in the light of later and fuller experience, e.g. the statement, p. 360, that all the drawn air-stemmed glasses bear, almost without exception, the word "Fiat".

only serve for the most part to illustrate it, or in the case of some rare examples to add to the varieties there recorded. It is from this point of view that the present article is written—to serve, as it were, as a pendant to Hartshorne's work, without any retraversing of the ground which he has already covered so admirably.

The more ordinary kinds of Jacobite glasses are those which as regards formation of stem and bowl were "common form", i.e. examples of types commonly in use (but always fine examples) with their bowls engraved on one side with the quasi-heraldic six-petaled rose and two buds and on the other with the oak-leaf or star, or both of those emblems, with or without the addition (always in italic lettering) of "Fiat", the word of the Cycle Club. They have no engraving or inscription on the foot. These kinds of glasses are sufficiently illustrated in Hartshorne and are only mentioned here by way of exclusion, for the purpose of furnishing a test of what may be included amongst the rarer examples with which this article is concerned.

On this test it is possible to distribute the "rariora" into certain groups:—1, Glasses peculiarly associated with the Old Pretender; 2, glasses celebrating the personality of the Young Pretender, such as the portrait glasses with or without mottoes; 3, glasses with Jacobite mottoes or verses unknown to Hartshorne or illustrating the rarer mottoes recorded by him; 4, glasses which, although engraved on the bowl with the ordinary emblems (or some of them) have additional engraving or inscriptions *on the foot*; 5, glasses of unusual type, which even if not engraved at all would be of uncommon interest, and which when engraved with Jacobite emblems, although only with the ordinary ones already mentioned, become glasses of distinct rarity. It will be seen that several of the rarer Jacobite glasses now to be mentioned afford an illustration of more than one of the above groups. The height of the glass is given in every case, the photographs not being to scale.

As regards Group 1, Hartshorne mentions only six glasses commemorating the Old Pretender, and the example now illustrated [PLATE I, Nos. 1–3] is very similar to the second of them, the Keith-Douglas glass. It is a drawn air-spiral glass (height 6½ inches) engraved with the Crown, the cypher formed of the letters I.R. direct and reversed, and two verses of the Jacobite paraphrase (printed in full in Hartshorne, p. 347) of "God save Great James our King", the original of the present National



1



2



3



4



5

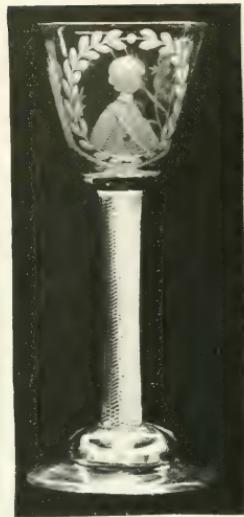


6

Plate I. Jacobite wine-glasses



1



2



3



4



5



6

FIG. 11.—Engraved wine glasses.

Anthem, inscribed on the bowl and a third verse on the foot. All this engraving with surrounding scroll-work is very finely executed in diamond point. The word "bless" is throughout spelt "bliss", as in the case of other Old Pretender glasses of similar character, which Hartshorne explains by the suggestion that all were engraved by a French artist for distribution in this country amongst the adherents of the Stuarts. However this may be, the glasses themselves are undoubtedly English.

To return to the present example, the edge of the foot being somewhat chipped was strengthened many years ago by a metal plate on which is inscribed "Jacobite Glass in comion of Rebellion 1715". At the right hand of the plate appears the single word "subjects", and it is therefore evident that, as in the case of the Keith-Douglas glass, there was originally also a short version of the fourth verse, viz., "God bless all loyal subjects", inscribed close to the rim of the foot, the first four words having disappeared with the chipped edge now replaced by the plate.

One other Old Pretender glass is mentioned and illustrated by Bate (No. 200), and three others not recorded by Hartshorne have come under the author's notice in recent years. The first was a fairly large drawn glass with plain stem and "tear" (height 7½ inches), the bowl engraved with the Crown and cypher I.R. and two verses of the "hymn". This glass was sold at Puttick and Simpson's for 45 guineas in April, 1912, and was afterwards in the possession of the late Mr. R. Drane of Cardiff, being sold again at Sotheby's in July, 1916, for £85. The second was a drawn and waisted glass with similar stem (height 9½ inches), the bowl engraved with the Crown and cypher I.R. and the toast—

"Send him soon safe to Holyrood House,
And that no sooner than we do wish".

This glass, which also illustrates Group 3, belonged to the late Major Gregson of Tilliefour, Aberdeenshire, and was sold at Christie's in July, 1919, for 270 guineas. The third was a glass similar to that now illustrated but rather larger, with the air-spiral stem terminating in a bulb containing beads of air and mounted on a domed foot. It has the Crown and cypher I.R. and two verses of the hymn on the bowl, and is thus similar in all respects to the Murray-Threipland glass, the fourth described by Hartshorne. All the above glasses are, like the example in Plate I, finely decorated in diamond point.

Three "Portrait" glasses are shown here to illustrate Group 2. Since the publication of Bate's "English Table Glass" in 1905 the faker has been busy with historical glasses of all

kinds, including Young Pretender Portrait glasses, but a fair number of fine and genuine examples of the latter have been brought to light to swell the list of those mentioned by Bate or Hartshorne. Of these additions none probably is more important than the glass figured in Plate I, Nos. 4 and 6. It is a straight-sided drawn glass (bowl and stem all in one piece) with air-spiral stem and folded foot, a rare and early type (height 7½ inches). The bowl is engraved on one side with a full-face portrait of the Young Pretender with a natural rose and a thistle as "supporters", and on the other side with the motto "Hic Vir Hic Est" in italic characters.

A description of this glass was given in the *Connoisseur* of August, 1912, but it has special points of interest which may be recalled here. First, it is identical in shape and general characteristics with the Oxburgh Portrait glass (though perhaps slightly smaller) and also in the engraving of the Portrait the natural rose and thistle. It differs from that glass only in that the quatrain beginning "Charles ye Great ye Brave" is replaced by the Virgilian motto "Hic Vir Hic Est". The similarity of the two glasses is so striking as to suggest that they may have come from the same glass-house and have been engraved by the same hand. Secondly, the motto is taken from *Aeneid VI*, 792—

"Hic vir, hic est, tibi quem promitti saepius audis
Augustus Caesar, Divi genus; aurea condet
Saecula qui rursus Latio . . .".

an allusion of unmistakable significance at a time when classical quotation was part of the outfit of polite society. As a Jacobite motto it was unknown to Hartshorne, and in this respect the glass is also an illustration of Group 3. No similar specimen has yet come under the author's notice.

The second glass [PLATE I, No. 5] also illustrates both Group 2 and Group 3. It is a straight-sided glass with a collar and two-knopped air-spiral stem terminating in a short baluster of plain glass (height 5½ inches). It is evident that the glass was originally somewhat taller, but the stem was at some time broken just below the second knob and the glass mounted as above described, with a foot rather too small in proportion to the bowl. This remounting is old work and the glass must have been in its present state for very many years. It is engraved with a full-face Portrait with bonnet, etc., within a plain circle, flanked on one side by the quasi-heraldic six-petaled rose and one bud and on the other by the thistle. Above the Portrait within a label is the Virgilian motto "Audentior Ibo", executed, as appears usually to be the case as regards this particular motto, not in italic

lettering, but in Roman capitals. This motto, taken from *Aeneid IX*, 291, 2—"Audentior ibo in casus omnes"—is the least rare of the Virgilian mottoes, and several genuine Portrait glasses so inscribed have turned up in the last twenty years, all very similar both as regards bowl and stem and in the details of their engraving to the glass illustrated here.

The third specimen is a small glass of superfine quality in metal workmanship and engraving [PLATE II, Nos. 1-3]. It has a straight-sided bowl, a very regular and perfect air-spiral stem, and a domed foot (height $5\frac{1}{2}$ inches). It is engraved on one side with a profile Portrait—rather a defiant pose—within a laurel wreath flanked, as in the preceding case, by the quasi-heraldic rose and one bud and the thistle. High up between the rosebud and the thistle is engraved the star. No record of any similar example, or of any other Portrait glass with a domed foot, has reached the author.

Of other Portrait glasses bearing no motto and unrecorded in Hartshorne mention may perhaps be made here of the tall glass in the late Mr. J. T. Cater's collection. It is of the ale-glass type (height $7\frac{1}{2}$ inches) and has a late air-spiral stem, the bowl being rather over-elaborately engraved with a full-face Portrait on one side and Britannia on the other, both within formal wreaths, and on its lower part with the six-petalled rose and two buds, the thistle and two bees. It is clearly a late glass of a purely commemorative nature, and though of less historical interest than the glasses here illustrated, which were "contemporary with the movement", fetched 220 guineas at Sotheby's in December, 1919.

It has been seen that the two mottoed Portrait glasses already dealt with illustrate also Group 3, and other glasses illustrating this Group must now be described. The first [PLATE III] is a fine upstanding goblet with straight-sided bowl, collar, two-knopped air-spiral stem, and well-arched foot (height $9\frac{1}{2}$ inches). It is wonderfully engraved, on one side with a great eight-petalled rose and two buds and on the other with an oak-spray and acorns and the star, whilst above the rose, in bold italic lettering, runs the motto "Turno Tempus erit", rarest of the Virgilian Jacobite mottoes until the discovery of "Hic Vir Hic Est". Hartshorne mentions three smaller glasses engraved with the six-petalled rose and inscribed with this motto, which is taken from *Aeneid X*, 503—

"Turno tempus erit, magno quam optaverit entum
In artum Pallantar, et quam spolia ista diemque
Oderit".

With regard to the "quasi-heraldic" rose (as it is well termed by Hartshorne, the true heraldic rose having only five petals), it has been sug-

gested that the six-petalled version represented the six Stuarts who actually sat upon the throne, a petal being added in the seven-petalled examples for the Old Pretender and another for Prince Charles Edward in those with eight petals. This is a pretty notion, but one not, within the knowledge of the present writer, supported by any evidence. On the contrary, if it were correct the eight-petalled rose would surely be found more frequently than it is, and if the two buds represent the Old and the Young Pretender (as is generally supposed) the seven-petalled rose should have only one bud and the eight-petalled none at all. Such a design is, however, never seen. It may be merely that the engraver when he had "scope enough and ample space" let himself go and enlarged the rose accordingly. At any rate the eight-petalled version is usually found only on the larger pieces such as decanters and the goblet figured in PLATE III.

In this connection it is interesting to note that another goblet, identical in most respects, has recently come to light. It is of precisely the same shape, size and height and possesses the same kind of stem as the "Turno Tempus erit" glass. It is engraved with the eight-petalled rose and buds executed in the same size and exactly corresponding in every detail of embellishment with that fine piece of engraving. There is, however, no motto above the rose, and on the other side of the bowl, in place of the oak-spray and star, there is the design of the "stricken tree" burgeoning into fresh shoots, and above it, in italic characters, the motto "Revirescit"—the same design and motto as appear on a small cordial glass illustrated in Hartshorne [PLATE 66].

In view of the exact similarity of the two goblets and of the engraving of the rose and buds and of the formation of the letters in the two mottoes, it seems hardly possible not to believe that the same glass-house and the same engraver were responsible for both these splendid pieces, and in this respect they afford an interesting parallel to the case of the Oxburgh and "Hic Vir Hic Est" Portrait glasses. The "Turno Tempus erit" glass has changed hands only twice in the last fifty years, having been sold at Peterborough in the early seventies and again in 1903 in London. The "Revirescit" glass, formerly the property of Miss Trevelyan, was sold at Sotheby's last March for £395, the present "record" auction price for a Jacobite glass.

The next glass in Group 3 [PLATE IV, No. 2] is a small straight-sided glass with air-spiral stem (height $5\frac{1}{2}$ inches), the bowl engraved with the six-petalled rose and two buds on one side and on the other with the star and the motto "Redeat". Hartshorne mentions several



Plate III. Jacobite wine-glasses



1



2



3



4

Plate IV. — Engraved wine glasses.

glasses thus inscribed and also engraved with the Prince of Wales' feathers, formerly at Radbourne Hall, Derbyshire. This particular example is clearly not one of those, but came from the Wilmer collection, one of a small set, another of which is believed to have passed through Mr. Hartshorne's hands into the Trapnell collection and thence into the Rees Price collection. Variants of "Redeat" have in recent years been found in the shape of three or four drawn air-spiral glasses with bowls engraved only with the six-petalled rose and two buds, but having the motto "Redi" between two oak-leaves engraved twice on the foot. These glasses accordingly belong to Group 4 as well as to Group 3.

The first example of Group 4 here illustrated [PLATE II, Nos. 4 to 6] is a straight-sided glass with air-spiral stem (height 6½ inches), the bowl engraved with all the ordinary emblems, the rose and buds on one side, the oak-leaf star and "Fiat" on the other, but the foot bearing the inscription (executed with a diamond) "Rd Gorges Donour", with the date 1750 beneath the "Rd". This interesting glass, which is the only dated example of its kind known to the author, was discovered by Mr. Hartshorne in the later nineties after the publication of his book. It came from a cottage on Wenlock Edge, Shropshire, and (in a letter to the author) he identified the "Donour" with the Richard Gorges of Eye, Herefordshire, who was M.P. for Leominster 1754 and High Sheriff of Hereford 1769. Having regard to the uncommon name and the association of Richard Gorges with that part of the country (formerly a hot-bed of Jacobitism) in which 150 years later the glass was found, no one will probably be inclined to dissent from that identification or to doubt that the original recipient of the glass hailed from some place in the neighbourhood of the Shropshire Border.

Another good example of Group 4 is shown in PLATE IV, No. 1. This is a straight-sided glass with plain stem containing an elongated "tear" (height 6 inches), the bowl being engraved with

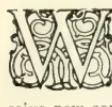
the rose and buds on one side and the oak-leaf and "Fiat" on the other, whilst on the foot is the Prince of Wales' feathers associating it closely with the memory of the Young Pretender. It is identical in every particular (including the elongated tear and the whole of the engraving) with four of the glasses forming part of the Oxburgh "find", although perhaps not quite so large as those examples.

The last Group—glasses of unusual type engraved with the ordinary Jacobite emblems—is well illustrated in PLATE IV, No. 4, by a pair of fine tall drawn glasses with air spiral stem terminating in a small plain baluster with beads of air (height 6½ inches). This type of glass has been found to be less rare than Hartshorne thought it—he had come across only two—but it is nevertheless far from common, and is a very graceful and pleasing variety of the ordinary drawn type, of which PLATE I, No. 1, is an example. It will be seen that the bowls are engraved with the ordinary emblems, the rose and buds on one side and the oak-leaf and "Fiat" on the other.

The last specimen illustrated [PLATE IV, No. 3] qualifies for inclusion in Group 5 by virtue of the two knobs set closely together at the top of the stem, a rare variety of the usual type in which the knobs are found at the top and in the middle of the stem [c.f. PLATE I, No. 5]. The glass (height 5½ inches) is decorated with the rose and buds on one side and the oak-leaf alone on the other, and formed one of a small set formerly in the possession of a Cheshire family with Jacobite traditions.

In conclusion a hope may perhaps be expressed that this article may move other amateurs of old English glass to publish descriptions and illustrations of Jacobite rarities not previously recorded which may come within their cognisance, to the intent that material may accumulate for an exhaustive book by some future Hartshorne on what must always remain the most fascinating of all the English glasses of the 18th century.

THE ACQUISITIONS OF THE LOUVRE DURING THE WAR, 1914-1919. BY PAUL JAMOT.



HEN on the 10th of February, 1919, the Louvre reopened its doors, which had been shut for four and a half years, the public saw that it had not ceased to receive new contributions. During that long and tragic period numerous and considerable gifts and legacies, and even purchases, had enriched

every department of the Museum. While waiting till the galleries, which had been denuded of their treasures, could be restored to the public, the recent acquisitions of the Louvre were assembled in a hall which had hitherto been occupied by the La Caze collection. It thus became a little museum in which every period and every art was represented by beautiful or curious pieces.

We cannot enumerate them all here, but a complete catalogue has been published.¹ We shall content ourselves with mentioning the most important objects in each class : Egyptian, Oriental, Greek and Roman antiquities; sculptures and other works of art of the mediæval and renaissance periods, Far Eastern art, and finally pictures and drawings of French and foreign schools.

EGYPT.

Among statues and fragments of statues the most remarkable piece is the limestone bust of a man, painted in bright colours, which belongs to the period of Amenophis III. M. George Bénédicte finds an affinity between this life-like head and a bas-relief in the Berlin Museum (No. 2063). The donor, M. J. Peytel, whose liberality and good taste have benefited every section of the Museum, also presented to the Egyptian department a very curious religious insignia of bronze incrusted with gold and electrum, bearing the combined emblems of the goddess Hathor and the crocodile god Sebek.

MESOPOTAMIA.

From Warka comes a sacred pillar, or Kouourrou,—a little stele in grey stone with a rounded top. The upper part is ornamented with a bas-relief which shows the figure of a king; leaning on his sceptre and receiving a donor. Various religious emblems are displayed on either side of the two figures. The cuneiform inscription, described by M. François Thureau-Dangin, gives the name of the King Mardouk Zakir-Shoum (12th century) and that of the priest and scribe Ibni-Ishtar.

CYPRUS.

Funerary stele ending in a high triangular frontal, ornamented with a crouching sphinx and a small palmette. The stele is hollowed to form a sort of niche in which is sculptured in high relief a draped female figure, seated, front view, with a small child kneeling at her feet.

The style of this monument belongs to the beginning of the 5th century of Greece, and it may be ranked among the finest examples of Cyprian sculpture.

GREECE.

Among the Grecian marbles are two fragments which form very precious additions to the collection of antiquities. The first is a helmeted head of Athena from Ægina which has long been well known [PLATE I, c]. It formed part of the celebrated Poutalès collection (sold in 1863) before passing into the possession of the Marquis de Vogué, member of the Académie Française and of the Académie des Inscriptions et Belles-Lettres, who died in 1916. It was presented to

the Louvre by the children of the Marquis. It was reproduced with a study by Maxime Collignon in 1906 in vol. xiii of *Monuments et Mémoires*.

Besides this remarkable example of Æginetan art we are privileged to admire a fragment bearing the imprint of the style of Phidias. It is a small head [PLATE I, b], that of a young man, and was discovered at Athens by the first director of the French School, Amédée Davelury, whose grand-daughter, Mlle. Louise de la Coulonche, gave it to the Louvre in memory of her father and grandfather. M. Etienne Michon, commenting on this illustrious fragment in vol. xxiii of *Monuments et Mémoires* was not able to assign it its precise place in what remains to us of the frieze of the Parthenon, but he showed what strong reasons there are for believing it formed part of this frieze.

A bronze group of unusual dimensions, the gift of M. J. Peytel, was found in the sea on the coast of Syria. It represents two children, as Eros and Psyche, standing upright and entwined.

The mediæval and renaissance sculpture does not comprise a large number of pieces, but it includes several of great value. It is representative of various phases of French sculpture, from the 12th century head of Christ in polychrome and gilt wood, the gift of M. Jacques Doucet, to the picturesque 16th century bas-relief of the *Adoration of the Magi*, the gift of M. Peytel. Two other pieces, though not of great dimensions, are of exceptional merit. One, a wooden angel of the school of Champagne of the 13th century [PLATE II, E] is really worthy to be compared in nobility and refinement of expression and in the decorative breadth of the drapery to a stone angel which was once (alas!) one of the glories of Rheims Cathedral. The other is an ivory statue of the Virgin (the gift of M. Paul Garnier) which once formed part of a group of the *Annunciation*, and which will take its place among the finest works of the end of the 13th or the beginning of the 14th century, next to the admirable *Descent from the Cross*, which has belonged to the Louvre since 1866.

The bust of Diotisalvi Neroni [PLATE I, A] was the principal piece in the Gustave Dreyfus collection. After the death of this celebrated amateur, and in his memory, his widow and children offered it to the Louvre. The inscription on the pedestal gives the name of the sculptor, Mino da Fiesole, and that of the model, Diotisalvi Neroni, his age, sixty, and the date, 1464. We learn from Vasari that Diotisalvi ordered from Mino, for the chapter of San Lorenzo, a bas-relief representing the Virgin with the infant Jesus, which is now in the sacristy of the Badia of Florence. Venturi, however, does not accept

¹ Catalogue des collections nouvelles formées par les Musées Nationaux de 1911 à 1919 et qui sont exposées temporairement dans la Salle La Caze. Paris, Gaston Braun, 1919.



A. Bust of Diotisalvi Neroni, by Mino da Fiesole,
bronze (Louvre)



B. Head of a youth, marble; from the frieze
of the Parthenon. (Louvre)



C. Head of Athena, marble; from Elgin.
(Louvre)



D. River, marble. Italian; 16th century
(Louvre)



E. Angel, wood. Champagne school; 13th century (Louvre)

the attribution to Mino of the bust from the Dreyfus collection.² He remarks on the contradiction contained in the inscription on the pedestal, since in 1464, Neroni was not sixty, but sixty-three years old. The error is not a serious one, but Venturi goes on to point out that the bust does not represent a man of sixty, but one who has barely passed his fortieth year. Once a doubt has been cast on the accuracy of the inscription we cannot help remarking that if it had never existed the name of Mino da Fiesole would never have suggested itself to us. There is a force here, a vigorous accent, that cannot be found in any of his authentic works. We are reminded rather of the striking realism of Donatello's famous portrait of Niccolò da Uzzano. This comparison cannot but increase the value of the Dreyfus bust. Is this a reason for abandoning the traditional attribution to Mino? The argument which Venturi draws from the age of the model seems to me very far from being conclusive. The appreciation of age is something very variable and uncertain. For my own part, this bust does not give me the impression of a man of forty. Are there no men of sixty who keep the fire and vivacity that we see in our Diotisalvi Neroni, and who show no more wrinkles or other stigmata of age? Most certainly if Mino is the author of this bust he has risen in this instance far above his ordinary grace and amiable facility. We can, however, find among his works one other portrait which is hardly less fine. This is the bust of Bishop Salutati which adorns the monument erected in the church of Fiesole, and which belongs to exactly the same period.

A little bronze group, also from the Dreyfus collection, furnishes us with a choice example of another branch of Italian art of the last third of the 15th century. It represents a seated S. Jerome with his lion, which he caresses like a tame animal.³ It is attributed to the Paduan Bartolomeo Bellano, a follower of Donatello, who is supposed to have been the master of Riccio. His principal work is the monument to

² *Storia dell' arte italiana*, vol. vi, p. 640.
³ *Ibid.*, vol. vi, fig. 326.

Antonio Roselli in the Chiesa del Santo at Padua.

The marble statue which comes to the Louvre with the Schlüchting collection takes us to the period of the expansion of the classic. It is a *River* [PLATE II, D], personified, not according to antique tradition as an old bearded god, crowned with reeds and leaning on his urn, but as a stripling who walks as though he were descending the slope of the mountain from which the waters take their source. The symbolic urn is upheld by three children. There is an indefinable air of inspiration about this statue which makes us think of the youthful work of a great man. We notice besides a certain resemblance between the adolescent head of the young *River* and that of Michael-Angelo's *David*. The critic of to-day feels it imprudent to pronounce so great a name. Other attributions have been proposed: Sansovino and the father of Bernini. In favour of this last hypothesis we can allege as an accessory reason the provenance of the statue, which was at Naples in the palace of the duke of Balzo.

In the glass cases which contain small objects, there are several precious pieces to be studied,—the silver-gilt reliquary from the church of Jau-court (Aube), the enamelled binding given by M. Doistau with a rich series of small ivories and bronzes, and the copper ewer from the Chabrière-Arlès collection.

The section of Oriental art opens with a silk carpet, the gift of M. Peytel, with a design of animals and foliage on a red ground, which is a magnificent specimen of Persian art of the 16th century.

Thirty-two Persian miniatures from the Georges Marteau collection illustrate the evolution of this charming art from the 14th to the 18th century.

Ceramics from Mesopotamia, Egypt, Persia, and Turkestan cover a still more extended period, the oldest pieces going back to the 10th or 11th century. The art of China and Japan is represented by faience of the T'ang period and a Japanese four-panelled screen harmoniously decorated in gouache flowers on a silver ground.

A "GALLERY" PICTURE BY BY F. M. KELLY

CORNELIUS DE BAELLIEUR

 HE accompanying painting [PLATE A], acquired by Messrs. Bromhead & Cutts early in 1919 from the sale of Col. Sir Theodore Brinckman's pictures, has two distinct claims upon the interest of students of the history of Art. First, it bears the signature of a painter who has seemingly left but few of his works to

bear witness to his worth; in the second place it brusquely reopens a controversy which appeared to have been settled by Dr. W. Martin as far back as 1909 (*A Picture by Hans Jordaens in the National Gallery*, BURLINGTON MAGAZINE, No. 70, Vol. xiv, Jan., 1909, pp. 236-239). The National Gallery canvas then in question has since been officially labelled as the work of Hans

Jordaens (the Younger), but whether the relabelling was the result of Dr. Martin's discoveries I am ignorant. At any rate a comparison of Messrs. Bromhead & Cutts' signed and admirably preserved de Baellieur with the Jordaens in the Hofmuseum at Vienna will at a glance reveal a much closer resemblance between the two, than between either of them and the picture in the National Gallery, as will presently be apparent.

Cornelis de Baellieur, 1607—1671, was born and died in Antwerp. He seems in his own time to have been successful and esteemed, being in due course elected *doyen* of the Painters' Guild. His father was an art-dealer, and we read of the artist being called in as an expert to testify to the authenticity of certain works by van Dyck; whether the two facts have any direct bearing on one another I cannot say. On his tombstone in the church of S. Jacques he is called "den eersamen". He is said by some authors to have excelled in *grisaille*, but while none of the extant works attributed to him are in this medium, it should be noted that his son Cornelis II (1642–1687) is also described as specialising in *grisaille*. Perhaps confusion has arisen between father and son, the former of whom is alone mentioned by most authorities, and alone can be in question here.

The only other paintings by this artist which I have been able to trace are:

Brunswick: *Christ and the woman taken in adultery*, on copper.

Brussels: *The adoration of the Magi*. This picture, described in the 1879 catalogue, is missing from Wauters' edition of 1906, whence Thieme surmises it has been removed to the dépôt.

Louvre: *Interior of a picture gallery*. [PLATE B]. It has been suggested that this is a companion-piece to the Brinckman picture, which it matches in size.

Dijon: Another *Picture Gallery* of less pretentious character.

I regret that I have been unsuccessful in obtaining particulars of the original provenance of the Brinckmann painting, while of the Louvre *Interior* I could only find out that it was bequeathed to the Louvre in 1864 by a M. Cart Balthasar.

Bénézit notes that an *Intérieur flamand* by Baellieur was sold in Paris on May 27th, 1905, for 400 fr.

What will have more interest, no doubt, for readers of the BURLINGTON MAGAZINE is the remarkable resemblance—or rather in numerous details the *identity*—between our Baellieur and the painting by Hans Jordaens III at Vienna already referred to. If the Jordaens has a marked general resemblance to the *Interior of an*

Art Gallery in the National Gallery, its similarity to de Baellieur's picture is far more circumstantial. But for the signature on the latter—*C. de Baellieur, fecit*—and the pedigree attaching to the former, one would be led to conclude that these two works proceeded from the same brush. Dr. Martin has already pointed out that the Vienna painting is signed on the back with the name of Jordaens (c. 1595–1643/4) and was in Archduke Leopold Wilhelm's collection as early as 1659 at least. It may further be noted that it figures as a work of H. Jordaens in Prenner & Stampart's *Prodromus* of 1735 (cf. Dr. H. Zimmermann's article on this engraved series in *Jahrbuch der Kunsthistor. Summl. des a. h. Kaiserhauses*, vol. VII, Vienna, 1888), if not in the *Theatrum Artis Pictoriae*, 1728–'33, by the same and other engravers.

In one respect the *mise en scène* in the de Baellieur is like the National Gallery work than is the Jordaens: I refer to the external portico surmounted by a balcony seen through the window on the left. For the rest, it exhibits every point of likeness that exists between these two with the addition of numerous details in common with the latter of them only; viz.—(1) A number of identical paintings are on view in both of the galleries depicted, and in most cases they occupy the same position on the walls; e.g. (exclusive of landscapes and fruit-pieces), the adoration of the Magi, the Roman daughter, Salome receiving the head of John the Baptist, a storm-tossed ship, the death of Lucretia, Joseph and Potiphar's wife. (2) The same table on the left bearing practically the same articles similarly distributed (the open book, globe, shells, bottles and statues are identical). (3) The principal figure is seated in almost the same pose facing a picture on a similar easel, while the composition of the pictures with the chair in the right foreground is much the same in both. (4) The garden outside with its box hedge and poplars, the leads of the window panes and the design of the inlaid wooden flooring correspond entirely.

As concerns the *Staffage* (if I may be allowed a German term), both Jordaens and de Baellieur appear to have introduced it as a kind of conventional make-weight to give life to their compositions; there are no especial signs of interest or care in their treatment of the figures. In the National Gallery picture, on the contrary, the actors are to the full as important as all the rest put together; they are painted with the microscopic finish of a miniature. The result is a certain lack of harmony rather suggesting the presence of a second brush. Despite this blemish, if a serious blemish it be, the whole is altogether a very much finer work than either of its competitors.



A. *Interior of a picture gallery*, by Cornelis de Baellieur (Messrs. Bromhead & Cutts).



B. *Interior of a picture gallery*, by Cornelis de Baellieur (Louvre).

A "Gallery" picture



Plate L. Tang vase in the George Eumorfopoulos collection,
with cover to match.

It seems to me in consequence that the authorship of the National Gallery *Interior* must again become an open question. Possibly the date of composition as revealed by the dress, etc., of the figures may suggest something. This in the case of our three works appears to me to be respectively :

National Gallery picture—c. 1615—'20, possibly a trifle earlier.

Vienna Jordaens—c. 1625—'30.

The Brinckman de Baellieur—c. 1635—'40.

The *Art Gallery* by the last-named artist at Dijon would seem on the same evidence about the same date (or possibly a few years later) as the National Gallery work, but to my thinking has otherwise little or nothing in common with it. Among the BURLINGTON MAGAZINE's contributors and readers must be many thoroughly capable of shedding light upon a problem confessedly beyond my scant knowledge.

THE EUMORFOPOULOS COLLECTION—X

BY R. L. HOBSON

EHE T'ang pottery in the Eumorfopoulos collection culminates for the moment in the lovely covered jar illustrated in the accompanying plates. It was necessary to qualify this statement in point of time; for who knows when even this masterpiece may be relegated to the second place? The splendid series of sepulchral figures recently deposited by Mr. Eumorfopoulos in the Victoria and Albert Museum are later arrivals, and they show that the possibilities of China are by no means exhausted. But at present our jar rules supreme; and one is tempted to hope that it may have a lengthy reign. There must be a limit to our faculties for admiration; and it is necessary to expend them so wholeheartedly on this vase that nothing which follows can hope for fair treatment until fresh stores of enthusiasm have been accumulated. To say that this is the finest pottery vase in existence may seem an irresponsible statement savouring a little of the advertisement pages; but still one would seriously ask readers of the BURLINGTON if they know of any vase more satisfying to the eye in colour, form or design. There is a challenge in this, which I hope will be taken up; for one can see that it might lead to a delightful symposium, to which champions of every land and every period might bring their favourite pots to dispute the claims of the T'ang. What a charming and instructive contest would ensue, a novel kind of beauty show in which I am convinced our T'ang challenger would have little to fear.

The coloured illustration obviates a detailed description of the vase itself, and it is only necessary to explain the simple processes by which such a splendid result was achieved. The body material is an ordinary red clay. It was built upon the potter's wheel like the common gallipot, but with this difference, that in the making of this vase the fingers which controlled the clay were instinct with real genius. The appliances for decoration are equally simple,—a wash of liquid white clay on the red body, a stilus to cut the outlines of the design through this slip covering,

two colouring oxides to produce the green and yellow tints, and a faintly yellowish lead glaze to cover the whole. The whites are provided by the white slip; and the orange red is the result of the exposed red body showing through the translucent lead glaze. But what inspiration there is in the blending of these simple colours! What skill in the firm movements of the stilus tracing the lovely floral designs! With what a perfect sense of fitness the ornament was designed and distributed over the broad surfaces of the vase! On the upper part is a floral scroll, which might almost be gothic, sweeping in a sequence of beautiful curves round the shoulders. The white slip covering beyond the outlines of the scroll has been cleared away, leaving the design conspicuous in its soft yellowish white against the orange red of the ground. Below this a narrow band of green borders the main ornament, a gorgeous frieze of oblique sprays of season flowers—lotus, peony, and chrysanthemum—with white blooms and green foliage against a ground of deep T'ang yellow. The lowest band is purely formal, consisting of radiating leaves, yellow with green hearts, in a green ground etched over with vertical lines suggesting wicker work, and a narrow border of rough discs. A plain green band completes the ornament above the base and on the neck; and the cover is glazed with green over a white slip dressing. The green which covers a large proportion of the surface is less stable than the other colours. It has run in the firing, straying in places beyond its boundaries; and age has dissolved its surface into iridescent flakes. But neither of these apparent defects detracts from the charm of the vase. On the contrary, the iridescence gives a new and soft play of colour, and the slight overflowing of the green saves the work from meticulous precision.

Reference was made in a previous article¹ to a jar somewhat similar in style but not in any way comparable to this masterpiece in its design and execution. It showed the same processes at

¹Burl. Mag., Jan., 1920.

work in feebler hands. Here we have the perfection of rounded form with its beautiful swelling outline and large restful proportions, a pleasant and comforting thing to look upon. The base is quite flat, as is common with T'ang wares, and bare of glaze. The cover is of the same red clay as the jar, with the usual wash of white slip to give full play to the lovely (now iridescent) green of the glaze. If the form of the vase, its design, technique and glaze colours were not distinctively T'ang, the cover alone would be sufficient to justify an attribution as early. This conical form is found on the funeral vases of the Six Dynasties, and recalls in a measure the covers of the hill-jars and hill-censers of the Han period. It is in fact essentially an early shape. But in face of the supreme beauty of this vase antiquarian considerations may for once be silent, although age cannot fairly be denied some of the credit for its extraordinary charm. The exquisite play of the iridescent lights, the soft effects produced by surface wear, add accidental

graces which are not to be ignored. But the glory of the achievement belongs first and foremost to the T'ang potter. For the last ten years it has been dawning on us that he was a genius. Some hardy spirits even ventured to assert that his period was the best in Chinese ceramic history. And what wonder if it was? The T'ang was admittedly the classic age of the greater Chinese arts; and the more one sees of the minor arts of the period in the rare examples of bronze and jade which are now arriving in Europe, the more one realises that the obvious did happen and that the minor arts of the T'ang period stood on the same high level as the major ones. If we failed before to grasp this fact in relation to pottery, it was only because our knowledge lagged behind. The revelation first dawned with the coming of the tomb finds, and it is completed by Mr. Eumorfopoulos' jar, which not only lifts T'ang pottery into the highest place in Chinese ceramics, but raises pottery itself for one moment above the level of a minor art.

CZECH EMBROIDERY

BY GEORGES SAVILLE SELIGMAN (Member of the Société de Costume)

PPOINT BOUCLE embroidery is common to all countries. Indeed we may say that there are no embroidery stitches peculiar to any one country, as the art of embroidery was so widespread in Europe during the Middle Ages that its technical processes were known and practised everywhere. We can only discover preferences among different nations, and the stitch in question was chiefly employed in Spain, Italy, and Bohemia, in the creation of really marvellous works. *Point bouclé* was generally used in the finer embroideries, which admitted of no mediocrity in conception and execution. It does not date from earlier than the 15th century, and it is from Spain that examples of this period have come down to us in the greatest number. A superb specimen is to be found in the Lyons Museum,—a cope which was presented by Isabella the Catholic in 1492 to the Cathedral of Granada, to commemorate the taking of this town from the Moors. This masterpiece is almost entirely executed in *point bouclé* in gold and silver thread, and shows a highly developed technique. In Italy *point bouclé* appeared at a later date, towards the end of the 17th century. I do not wish to enlarge upon the beautiful embroideries produced by the artists of these two countries. The aim of this article is rather to draw attention to the needlework of Bohemia, which up to the present has been confounded

with analogous German work, but which has different characteristics. This is not surprising in view of the fact that the German race is quite separate from that of the Slavs, to which the Czechs of Bohemia belong, and recent conquest and political union cannot lead to a fusion between two races of opposed mentality. It is therefore mainly through lack of attention that the existence of purely Czech embroidery has up to the present remained unrecognised. This injustice is certainly very largely due to the state of political unrest from which Bohemia suffered just at the time when the decorative arts should have flourished there as they did in the rest of Europe. A people of Slavs under Teuton domination, they never ceased to strive for independence. Like all the Slavs they practised embroidery, and the perfection of the more recent specimens that have come down to us show that an excellent tradition was perpetuated from age to age, till it was eventually swept away in a succession of religious and political struggles. After a long period of anarchy Wenceslas IV (1378-1419) made Bohemia into a powerful state. Under his reign the incidents took place which are related in the legend of S. John Nepomucene. The latter was put to the torture, which he endured heroically, and thrown into the Moldau, a river which runs through Prague, for having refused to reveal to the King the confession of Queen Jeanne, suspected of infidelity. He was



Plate II. Tang vase in the George Eumortopoulos collection, without cover



A. Pastoral scene, panel in *point bouclé* embroidery



B. The martyrdom of St. John Nepomucene, c. 1770. Panel in *point bouclé* embroidery



C. Purse, figure in *point bouclé*, background worked in gold thread with raised designs

Czech embroider

canonised by Benoit XIII and was adopted as the patron saint of Bohemia. After the close of this reign a series of fresh disorders started with the heresy of John Huss, a vast national movement began, and ended in blood at the battle of Boemischbrod (1434) which marks the fall of the Hussites. In the interval the country had been ravaged from top to bottom, and anarchy was not yet to cease. Bohemia was soon afterwards united by marriage to Austria and there followed new troubles and insurrections, which terminated unhappily for the Czechs at the battle of the White Mountain (1620). Bohemia ceased to exist as a nation, and books, manuscripts, and religious works of art were burnt as being tainted with heresy. After that time the Czechs took refuge in literature as an expression of their national life, and in this direction only they showed originality and vitality.

In art, properly speaking, and notably in architecture, German influence was dominant during the 14th century. A tendency towards a national style, now known as the Vladislav, was manifest in the 15th century, but in the 16th Bohemia had fallen into dependence on the Italian renaissance and in the 17th on the baroque or the Jesuit style. In the middle of all these vicissitudes it is difficult to distinguish what properly belongs to the Czechs, and historians and art critics have found it more convenient to class their productions with those of the Southern Germans. In the perfection of their form and finish these productions do indeed recall those of the old Bavarian school, but a closer examination of costumes, architecture, and inscriptions, reveals a delicacy and lightness that is not at all German, and demonstrates conclusively that we are here in the presence of an art that is oriental, or, in the following instances, distinctively Czech in character. Thus in the example here reproduced [PLATE B] the costumes are not German or even European, speaking in terms of art, since we must not forget that the artistic products of Russia and of the Slav peoples of the Balkans are considered to be derived from Oriental

sources. The costumes are distinctively Czech; the scene represents the martyrdom of St. John Nepomucene. To what date are we to ascribe this picture? To the first part of the 18th century, that is to say, to the time when the saint was canonised by Benoit XIII, who was Pope from 1724 to 1730.

PLATE A represents a pastoral scene. The architecture of the church has absolutely nothing in common with that of Western churches. The whole composition of this picture, as well as the details, indicates an art with Oriental affinities, which is undoubtedly Czech. The artist desired to embroider a French inscription, and this would not have been an innovation, since in the 18th century, in nearly every European country it was a fashion to adorn certain works of art with inscriptions in French. In the present instance the artist had only a very slight acquaintance with the language, and the first inscriptions run as follows:—

(1) INOCENCE NE CRAINODPIN TI FOULOS.

(2) JE NE FERRIRIENIOT ENRDEMAT.

The beginning of each of these two phrases has some sense, then, when the artist did not know what to write next, they tail off into unintelligible letters. The displacement of a letter is a common error, and the first inscription should therefore be read: "Innocence ne craind point"; the second "Je ne ferai rien".

In the third example [PLATE C] the lady and the flowers are in *point bouclé*, and the background is of gold thread ornamented with work in relief. The reader can see for himself that the costume and the turban are distinctly Oriental in style. I have also seen a chasuble in *petit point* which was likewise entirely Czech in character. On the one side S. Jean Nepomucene was represented refusing to reveal the Queen's confession to the King,—on the other he was thrown into the Moldau. I could cite many other examples, but I believe that those I have already described will be sufficient to prove that the subject of Czech embroidery is entitled to a special chapter in the history of art.

GALLOW-STUDIES BY PISANELLO

BY G. F. HILL

 N 1804 Mr. Campbell Dodgson illustrated and described¹ a sheet of drawings (pen and ink over black chalk) in the British Museum,² containing six studies of corpses hanging by their necks, and two other studies, a three-quarter-

length to left of a woman wearing a wreath of flowers, and the bust of a boy facing [PLATE]. Two of the hanging figures, as Mr. Dodgson remarked, are reproduced in the detail of the gallows in the background of Pisanello's fresco of S. George in S. Anastasia, Verona. These are the corpses in the top row, first and third, counting from the right. The second and fourth figures are the same as the first and third respectively from different points of view. The

¹ Berlin *Jahrbuch*, xv (1804), pp. 250f. (reversed in the plate).

² British Museum, 1802-9-15-441. From the Lagoy and Malcolm Collections. Mentioned since in my *Pisanello* (p. 94) and by K. Z. von Manteuffel, *Die Gemälde u. Zeichnungen des Antonio Pisano aus Verona* (Halle a.S., 1909), p. 130.

fifth and sixth figures are two views of a third corpse. Unlike the others, which look comparatively fresh, this, when the artist drew it, must have been hanging for some time; and there are few drawings by an Old Master more gruesome than this faithful study, with its gaping mouth, corruption dribbling from its eyes, and beard of some days' growth. It is characteristic of Pisanello—for no one has ever hesitated to acknowledge his authorship of these studies—that, while he noted everything, he did not make use of the merely shocking detail.

In the recent sale of the Marquess of Lansdowne's drawings³ there appeared, and was sold under the name of Andrea del Castagno, another pen study of hanging corpses. The sheet was acquired by Mr. Henry Oppenheimer, and was reproduced in the March number of the *BURLINGTON* (p. 152). On it we have the same two figures which were used for the fresco. In addition there are studies of the lower parts of the same two corpses. It will be noticed that the poses of the legs in these subsidiary studies are exactly the same as in the complete corpses above them, but the arrangement of the clothing of the legs is different. This difference, in the case of the pair of legs on the left, could have been produced by drawing up the hose which has slipped down in the figure immediately above it; but it is doubtful whether the appearance of the legs on the right could have been produced by any obvious rearrangement of the hose on the figure above them. I therefore hesitate to suggest that Pisanello experimented on the actual corpses, and prefer to think that he was merely developing the pose out of his head. But the interesting point is that, in the fresco, while the left-hand figure (with the right hose slipped down) is copied exactly, for the right-hand figure the modified treatment of the hose, as shown in the study of the pair of legs below, is adopted. It may also be observed, as further evidence of the close relationship of Mr. Oppenheimer's drawing to the fresco, that in it the two corpses hang in the same relative position, whereas the corpse which is on the right in the Museum drawing is on the left in the fresco. All this goes to show that it must have been Mr. Oppenheimer's drawing that was in Pisanello's hand when he designed the fresco. That does not, of course, involve any inferiority in the Museum drawing. I must leave it to better judges of such things than myself to decide whether the new drawing has any claim to priority in this respect, only giving it as a personal opinion that nothing in the new drawing is so powerful as the studies of the third corpse in the old one. The four figures in the

upper row are treated more summarily, but that is merely because of their smaller scale. I believe both sheets are from the hand of Pisanello himself.

Mr. Oppenheimer's drawing is on paper with the watermark of a crown (with spikes alternately capped by balls) surmounted by an imperial orb. This mark is not given by Briquet. A crown of a different kind (closely resembling Briquet's 4730, as M. Jean Guiffrey kindly informs me) is the only other crown watermark of which I have record on paper used by Pisanello; but a proper study of his watermarks has never been made. The British Museum drawing has been backed, and is in too rotten condition for the backing to be taken off; its watermark, if any, cannot therefore be ascertained.

No. 15 is not the only drawing from the Lansdowne Collection which has a connection with Pisanello. No. 41, catalogued as Simone Martini, in accordance with the old inscription "Simone Sanese", belongs to a large group of drawings of which the greater number are to be found in the Vallardi Codex of the Louvre. Mr. Popham has pointed out to me that the head of a youth, wearing a cap, and holding a cut, leafless branch, which is on the verso of this drawing, is reproduced in reverse, in a much coarser technique, in the Vallardi Codex.⁴ The Lansdowne drawing, which was also acquired by Mr. Oppenheimer, is, like that in the Louvre, on sanguined paper, in pen and ink, heightened with white; but it is incomparably the better of the two. I am inclined to think that the general lines of the Louvre drawing were obtained by transfer from the other, and then worked over; there are many differences of detail. Mantegna describes the Louvre drawing as the work of a Paduan or Ferrarese of the end of the 15th or beginning of the 16th century. On the Louvre drawing there is, besides the head, an excellent study of a sleeping cat, in Pisanello's manner, and probably the work of a pupil of his.⁵ Similarly, on Mr. Oppenheimer's drawing is a study of a man's leg in a stirrup, in a different hand from the head. On the recto are two studies: an outline of a face, resembling that on the verso, and a standing female figure, probably the Virgin of an *Annunciation*. This latter figure is by the same hand as a number of other studies in the Vallardi Codex, notably the copy⁶ of a study for the Virgin and Child in the National Gallery *S. Anthony and S. George*. Mr. Oppenheimer's drawing thus evidently falls

⁴ F. 252, 2508 verso; No. 93 in the published reproduction; phot. Giraudon 125; Mantegna p. 161-2.

⁵ In all three pairs of studies I find it difficult to decide which of the pair was drawn before the other.

⁶ Vallardi 2623; Reproduction, No. 73; Hill, *Pisanello*, Pl. 44.

³ Sotheby's, 25 Mar., 1920, lot 15.



Game of polo, from a *Divan* of Hafiz, by Mirak.
1524. (M. Claude Anet)



Drawing by Pisanello. Pen-and-ink over black chalk
(British Museum)

within the circle of Pisanello's pupils. A more definite attribution seems hardly possible at present. Manteuffel's date for the Louvre copy seems too late by a generation, but if we follow up his suggestion of a Paduan or Ferrarese origin, we are reminded that Pisanello's pupil

Bono of Ferrara worked with other Squarcionenesques in the Eremitani at Padua. Probably it is in this direction that the author of the drawing is to be sought. Simone Martini is even more wide of the mark in this case than Andrea del Castagno in the other.

A MONTHLY CHRONICLE

EARLY ENGLISH POTTERY AT THE DALMENY GALLERIES.—Many students and collectors of the work of the potters of Staffordshire will agree that the most attractive stages of the craft are those which preceded the period of industrial development and fine technical accomplishment under Josiah Wedgwood. The capabilities as well as the limitations of his predecessors may be judged from the fine and varied exhibition on view at the Dalmeny Galleries. The series begins with some good examples of slip-decorated ware, including three signed dishes by the Tofts, and a fourth, of exceptional size, decorated with a somewhat crude rendering of the Royal Arms of the Stuarts, which bears the name "THOMAS TAFT", presumably a variant of the more usual form. There is a large variety of figures and other pieces of the early 18th century red-bodied wares, those of Astbury and Whieldon, and the agate, combed and tortoise-shell wares.

The white salt-glazed stoneware, which is perhaps the most distinctive as it is certainly, at its best, the most agreeable of the old Staffordshire wares, is strongly represented. In this class the most popular pieces are probably those gaily painted in overglaze enamels; as rarities may be mentioned an imitation of a Chinese ginger-jar with pink ground, a t-spat with decoration on a black ground, another in which the ground pattern, predominantly of a rich blue, seems to have been suggested by Venetian *millefiori* glass, and a punch-pot, with *famille rose* figure-subject, of which the sturdy crabstock handle and spout speak for the sound craftsmanship of its maker. To many, however, this enamel painting will not appeal so much as the honest potting of the earlier pieces, which depend for their decoration on good throwing and clever use of the graving tool. There are first-rate specimens in the exhibition, such as a shapely jug dated 1739 (from the Earle Collection) and a toy flask with the early date 1727 scratched into it and filled in with brown clay. Other remarkable pieces of the same class are an owl jug, and a mustard-pot in the shape of a bear, in both of which the effect of the white body has been helped by the addition of small spots of brown slip. In works such as these the homely skill of the old Staffordshire craftsmen is seen at its best.

R.

BASIL DIGHTON — OLD ENGLISH COLOUR PRINTS.—It is some time since such an extensive and well selected collection of colour engravings has been seen in London. Most of the 18th century English painters are represented by fine states from plates by the best engravers of their time. The collection is especially strong in reproductions of Morland. Admirable examples are the four prints by Keating from *Children playing at Soldiers, A Party Angling, The Angler's Repast, and Children Nutting*. John Raphael Smith is well represented, both as engraver and painter. There is a good example of the rare print by W. Ward from his painting *Retirement*. There is a good set of twelve of *The Cries of London*, the *New Mackerel* being an exceptionally brilliant impression. Sir Joshua Reynolds' *Lady Smyth*, engraved by Bartolozzi, is also notable. A pen and water colour drawing by Rowlandson is in pleasant contrast to most of the other work exhibited.

MODERN FRENCH PAINTINGS AND DRAWINGS AT THE INDEPENDENT GALLERY.—One or two minor attempts to present modern French pictures to the London public have unfortunately raised some prejudice by exhibiting, without selection or arrangement, the least admirable examples of good painters' work. Abortive and freakish experiments, too, by second-rate men, have been too lightly placed side by side with a few really good things. The Independent Gallery will not revive this prejudice. Here the choice has been more careful, and the artistic snob, who has perhaps some use as a medium for propaganda, may come without fear of inadvertently admiring the wrong thing. Anyone with genuine enthusiasm and discrimination will take pleasure in pictures of the kind (comprising one or two broad groups) which this new gallery has brought together. In each case the artist's intention has been realised, if not always completely, at least in an adequately recognisable fashion, and only good artists are represented. M. de Segonzac's *Still Life* [PLATE II, b] is the best expression known to me of his talent as a draughtsman and a creator of form, and its colour is distinguished. There are fine examples of MM. Marchand and Friesz, two charming slight paintings of Matisse's, some tranquil landscapes by M. Luce, and a painting by M. Rouault, who is not too

well known in England. The last artist is a singular instance of a modern transmutation of the Gustave Moreau tradition, with the romantic note persisting in spite of pronounced external differences. M. Derain—"le plus grand des peintres français vivants", as M. Lhote calls him—is also not very fully appreciated in England, being better known as the designer of a ballet than for the qualities which may be studied in the portrait by him here. [PLATE I, A]. Other names in the catalogue of paintings include MM. Lhote, Lotiron, Luc Albert Moreau, Bonnard, Lebasque, Valtat, Jean Frelaut (an interesting lesser artist), Bischoff, Boussingault, and Vlaminck (whose landscapes begin to have a suspicion of formula). The section of drawings and lithographs is partly retrospective, the ground covered extending from Ingres and Daumier to Rodin, Puvis, Lautrec (who is very well represented), Mailloz, Segonzac, and most of the artists whose paintings are exhibited. The large monochrome drawing by Daumier is exceptional in some ways, though scarcely such a masterpiece as either of the two splendid drawings in Sir Michael Sadler's collection. The large masses of this composition are flung apart with the impetuous violence of Delacroix. M. Bonnard's drawing is more characteristic of his special quality than are his two paintings [PLATE I, B]. M. Raoul Dufy has made intelligent use of Van Gogh and Matisse, without losing his personality, in his efforts towards the use of line as a complete means of expression.

LEICESTER GALLERIES, MEMORIAL EXHIBITION OF THE WORKS OF CAMILLE PISSARRO.—The group of painters which includes Monet and Pissarro has generally been styled impressionist, though on historical and technical grounds the term applies more properly to Manet and his followers. It is probably too late to hope for a change in nomenclature; but a more accurate and expressive description is "Luminarist", which was suggested by Camille Pissarro himself. He and his companions were above everything painters of light. In this, they marked a reaction against the conventional and academic romanticism of their day; but unlike Cézanne, who concentrated on the rhythmic expression of form, they aspired to a closer and more exact imitation of nature, seeking to represent objects by reproducing in all its variations the play of light around them. For this purpose, under the influence of the researches of Young and Helmholtz, and the writings of Chevreul, they developed the familiar technique of painting by juxtaposed touches of pure colour from a palette limited to the seven colours of the spectrum. But though the interest of their pictures is more

scientific than aesthetic, painting owes much to them. They have definitely increased the technical knowledge at the disposal of a painter; and paradoxical as it may seem, they have paved the way to the understanding of modern expressionist art, by accustoming the public to apparently arbitrary and extravagant methods of representing nature. Thus on these grounds alone Camille Pissarro will always occupy a honoured place in the history of painting. The present exhibition, indeed, makes it difficult to understand how his and similar work could ever have called forth so much hostility and execration. To-day, his pictures look almost commonplace in their sobriety. Less logical in the application of his theories than Monet, who has been content to paint the same subject over and over again under different conditions of lighting, the charm of his work is due more directly to its subject and to the associations it arouses. The distinctive note of all his pictures is the evident pleasure which went to the making of them. They express the love of the ordinary man for the things he knows intimately, which in Pissarro's case were the country and peasants of Northern France. Very little of Pissarro's early work survives, but the present exhibition illustrates admirably almost every phase of his work since 1870. He adopted comparatively early the luminarist technique, and his later work only shows increased technical mastery, without change in outlook or conception. The *Lever du Soleil à Rouen* [PLATE II, C] shows Pissarro's art at its best. Painted mainly in harmonious warm greys, it is full of atmosphere and light. The design is simple and satisfactory in its spacing; and the touches of bright blue on the notice board in the foreground, the red roofs of the houses, and the green of the water, give freshness and vivacity. But Pissarro lacked the synthetic and creative power which mark the great artist. Rather, he was a sympathetic analyst of external appearance. Dominated by his theories and his technique, he failed to express the three dimensional quality of the world, and the intrinsic nature of things. With increased mastery of method, he sometimes lost the sense of relative values which is noticeable in earlier work. For example, every part of the *Pont Neuf* painted in 1903 is bathed in atmosphere; but every part is treated in exactly the same way, and the whole is flat and unconvincing. It seems as though, in seeking to paint light, Pissarro lost any capacity he had for expressing form. His drawings are for the most part weak and structureless, and in his paintings the draughtsmanship is often slipshod. The etchings and water colours form a particularly interesting section of the exhibition, since no such representative collection has previously



B Study, by Bonnard



I Portrait, by Andre Derain



C—*Lever du soleil à Rouen*, by Camille Pissarro. 1868



D—*Still life*, by André Dunoyer de Segonzac.

been on view. In these, the artist attempts to use technique similar to that he employs in oil painting; that is, he relies not on line, but on a succession of broken tones or colours. The result cannot be regarded as justifying the method. True, a delicate suggestion of atmosphere is conveyed, but at the expense of structure and solidity. But whatever its weakness, the sincere and joyous spirit it reflects will always give the work of Camille Pissarro a certain value.

OLD MASTER DRAWINGS AT THE TWENTY-ONE GALLERY.—This is a very pleasant and well arranged exhibition of thirty-one drawings, chiefly by Italian painters of the late 15th and early sixteenth centuries, but also including examples by Gerard Dou, Claude, Vandyck, and Quentin Matsys. Though there is no work of first-rate importance shown, and some of the inscriptions seem rather optimistic, the collection

well illustrates the charm of a good drawing, and how much that charm is due to direct treatment and economy of method. The exhibits are for the most part either finished sketches or preliminary designs for larger pictures; but there are also some studies, notable among which is an academic but expressive *Nude female figure* by Gerard Dou. A characteristic of the preliminary designs (a group of particular interest) is the simple means by which decorative effect is gained. A pen drawing by Michel Angelo is a good example of this, and a Barroccio *Meeting of S. Elizabeth and the Virgin*, which resembles in quality a Tiepolo. Less masterly, but very delicate, are a *Battle Scene* by de Jonge and a *Sea Port* by Campagnola.

A CORRECTION.—Through an unfortunate error the height of the vase reproduced on PLATE III (p. 235) of Mr. Hobson's article in the May number was given as 24 instead of 27½ inches.

LETTERS

A PORTRAIT OF ISABEAU DE BAVIERE

SIR,—A question of archaeology hardly affects the value of M. Visser's article in the April (1920) number of the BURLINGTON MAGAZINE, but since he uses material which also serves the antiquary's purpose I may, perhaps, be allowed to ask on what grounds he describes his frontispiece as a 14th century portrait of Isabeau de Bavière? The date is impossible, and in default of direct evidence the connection with Isabeau is extremely doubtful. The portrait belonging to M. Stoclet is closely allied to another, also at one time called Isabeau de Bavière, which is, or was, in the Versailles Museum,¹ and was looked upon as a copy of yet another in the Louvre. I do not remember seeing this last picture, nor is it mentioned among the French primitives in recent catalogues of the Louvre which I have referred to;² but it figures as a "portrait of a lady" in Quicherat's *Histoire du Costume*, the Queen's name being significantly dropped. Not one of the three versions bears any resemblance to the strongly characterised effigy by Pierre de Thury at St. Denis. They resemble, superficially at least, a print first popularised by Montfaucon and repeated endlessly, without much enquiry, in illustrated books dealing with the period of Charles VI. The original of the print is a drawing made for de Gaignières, from a painting (apparently not now known) in his own Cabinet,³ purporting to represent Isabeau de Bavière in a royal habit, her mantle sup-

ported by two attendants whose costumes indicate that the picture was done some time after her death. In the same way de Gaignières' other illustrations of her life are drawn from a Froissart MS. of the middle part of the 15th century.⁴ Isabeau de Bavière died in 1435 at between 60-70 years of age. Something exceptional in her morals and dress has aroused the attention of chroniclers, and around her taste for "gorgiassetes"⁵ a good deal of legend has accumulated. One might have hoped that these points had been sufficiently cleared up by Planché in his Cyclopaedia, but one finds the old errors of Viollet-le-Duc persisting in a recent German work,⁶ and even Victor Gay seems to have been misled⁷ to the extent of assigning a 15th century MS. to about 1390. The most probable date of the head-dress and décolletage in M. Stoclet's panel is between 1440-1450—conceivably a little earlier, or as late as 1470.⁷

Yours faithfully,
RANDOLPH SCHWABE.

¹E. Soulié, *Musée de Versailles*, 1850-61.

²(a) *Le Musée National du Louvre, Lafonnetre*.

²(b) *Notice des tableaux exposés au Musée du Louvre*, 1890.

³Bouchot, *Inventaire des dessins Gaignières*, 434, 7077.

⁴Wolfgang Quineke, *Kostümkunde*.

⁵Glossaire, s.v. Bombarde.

⁶Materials for the study of this type of costume and its development to the point reached in the picture under discussion will be found in the Bibliothèque Royale (Brussels) MSS. No. 92 (Chroniques de Hainaut, 1410); No. 9067 (*Histoire d'Ida*, 1458); No. 9232 (Jean Manet, *Fleur des Histoires*, before 1450); No. 8, *Histoire de Charles Martel*, 1450; the MS. *Gerard de Roussillon*, Vienna (from internal evidence between 1447-50—see Vienna Jahrbuch xx); in the British Museum MSS. Harley 6431 (which belonged to Isabeau de Bavière); Add. 18850 (c. 1430); Roy. 15 E. vi. (c. 1445); in the tomb of Jeanne de Montjean at Bueil before 1456; Vitry, *Documents de sculpture du moyenâge*; Eulard Piton; and in the Gaignières collection, Bouchot 1796-1801—1300-3793—1817-1858—2001. The last two, which date respectively from 1485 and 1503, are less survivals.

SIR.—On p. 157 of my article there is a footnote to the effect that "M. Stoclet is of the opinion that the portrait was painted at the end of the 14th century". This quotation of M. Stoclet's opinion is not quite the same thing as a description by myself. I am not an expert in Western art, and as I mentioned the picture for aesthetic rather than antiquarian reasons, I thought it sufficient to give, in a modest note, the opinion of the owner as to the date of the work. On the beautiful frame, which is not shown in the reproduction, the name of *Isabeau* is painted in Gothic characters. As the frame

is mediæval, and as I was not aiming at any historical purpose and was ignorant of Mr. Schwabe's references, it is perhaps comprehensible that I should have trusted in this early description of the subject of the portrait. I am indebted, as I am sure the readers of the BURLINGTON MAGAZINE will be, to Mr. Schwabe for his valuable rectification.

Yours faithfully,

H. F. E. VISSER.

The Hague,
10th May, 1920.

AUCTIONS

MR. LAIR-DUBREUIL will sell, at the Galerie Georges Petit on 2, 3 and 4 June, the second part of the collection of the late M. Beurdeley, consisting of modern water colours, pastels and drawings. The collection will be sold in 382 lots, and includes works by French artists "de David à Forain".

SOTHEBY, WILKINSON & HODGE will sell on 4 June some of M. Claude Anet's Persian and Indo-Persian miniatures and manuscripts. Some parts of his collection were exhibited in the Ausstellung von Meisterwerken Muhammedanischer Kunst at Munich in 1910, and at the Musée des Arts Décoratifs, Paris, in 1912; Dr. Martin drew upon it for his work on *The Miniature Painting and Painters of Persia, India and Turkey*, and M. Anet himself has described some of the pictures in articles contributed to the BURLINGTON MAGAZINE. Among the MSS. is a copy of the *Diwan of Hafiz* [see PLATE p. 307], with miniatures which M. Anet attributes to Mirak, one of the greatest colourists of the Buhkara school. Although the *Diwan of Hafiz* is one of the commonest Persian MSS., illustrated copies are rare, probably because the mystical interpretation of this book was most commonly accepted, and the religious character thus assigned to it stood in the way of its being considered suitable for pictorial treatment. This MS. (No. 67) is a superb example of the art of the Persian calligraphist and illuminator, and the miniatures are the work of one of the greatest artists of the Safavid period. To the finest period of Timurid art belongs M. Anet's MS. (No. 61) of the *Khamsa* of Nizami, which bears the date 1426. His MS. of Juwaini's history (No. 62) contains seven miniatures in the archaic Persian-Mongol style, of which very few examples have survived. A series of three miniatures, illustrating a poem of Amir Khusrau, by a painter named Nur-ud-din Muhammad, are fine examples of the early Safavid period, and the cover of the manuscript is also a rare example of Persian bookbinding, bearing the name of the binder. Among the separate pictures are more than 40 illustrations from one of the most popular Bestiaries in the Muhammedan world, Kasvini's *Marvels of Creation*; the manuscripts from which they are taken belong to the early part of the 15th century. As similar collections of Oriental manuscripts and pictures are likely to be offered for sale in the near future, it may not be unsuitable to offer a protest here against the lack of care given to the description of these Muhammedan works of art. A firm with the reputation of Messrs. Sotheby, Wilkinson and Hodge would be ashamed to misspell the names of well-known Western artists and men of letters; but when Arabic or Persian MSS. are described in their catalogues, no attempt is made to give the correct spelling. The compiler of the present catalogue spells the name of Riza Abbasi, about whom more has been written than about any other Persian painter, in two different ways, under separate headings. The name of one of the best known of the Mughal Emperors, Shah Jahan, appears in three variants. By no accepted method of transcription can the name of the painter of No. 50 be read as Bela, and it requires some ingenuity to guess who Zilmed Khan (No. 68) may be. Similar inaccuracies occur on almost every page of the catalogue.

T. W. ARNOLD.

SOTHEBY, WILKINSON & HODGE will sell on Monday, June 7th, and the two following days, engravings from the collection of Mr. J. P. Heseltine, comprising fine and rare examples of

the early Italian Masters, engravings, etchings and woodcuts from German and Dutch masters, including impressions of high quality of some of the most noteworthy work of Albert Dürer, French engravings of the 18th century, English mezzotints, Turner's *Liber Studiorum*, and works of the modern masters of etching such as C. Meryon, A. Zorn, D. Y. Cameron, etc.

MR. LAIR-DUBREUIL will sell at the Galerie Georges Petit on 8, 9 and 10 June the third part of the collection of M. A. Beurdeley, comprising pastels, watercolours and drawings of the 15th, 16th, 17th and 18th centuries. The collection of 15th and 16th century drawings (lots 55-25) which is to be sold on the first day, includes two well-known studies by Dürer, the *Young Apostle* and *Magdalene at the foot of the Cross*. The Italian school is represented by a sheet of studies by Pisanello and drawings by Lorenzo di Credi, Leonardo, Michaelangelo, Titian, and Veronese. This part of the sale also includes a French illumination from an early printed book and an elaborate miniature of the Swabian school. The second part of the sale (lots 35-359) comprises 17th and 18th century drawings and pastels, and includes a portrait by Van Dyck, two studies for pictures and other drawings by Rubens, a sketch by Rembrandt—*The Queen of Sheba*—copy by Peter and Cuyp, and studies by Vermeer and Olyen. The Holland school is represented by Van de Velde. Among the French school there is a study for *The Baptism of Christ* by Poussin, three landscapes by Claude Lorrain, portraits by Perronneau and Lépicé, and drawings by Watteau and Fragonard are worthy of mention.

RUDOLPH LEFKE will sell at 122 Potsdamer Strasse, Berlin, on 8, 9 and 10 June, Herr Eugen V. Wassermann's collection of 18th century pictures, prints, furniture, and objets d'art, including tapestries, silver, and Meissen and Chinese porcelain of this period. Over 150 lots are illustrated in the catalogue.

SOTHEBY, WILKINSON & HODGE will sell at 34 and 35 New Bond Street on 9 and 10 June autograph letters, MSS. and printed books, including early Horae and other illuminated MSS.

SOTHEBY, WILKINSON & HODGE will sell on 14 and 15 June Mr. Christie Miller's collection of early English tales, novels and romances, from about 1510 onwards, including several unique copies.

SOTHEBY, WILKINSON & HODGE will sell on 22-25 June the ninth and final portion of the Huth Library. The illustrated catalogue at 10s. 6d. includes eight reproductions of specimen pages.

SOTHEBY, WILKINSON & HODGE will sell on June 28 and four subsequent days, a collection of plumbago, pen and ink, and coloured pencil drawings and miniatures, the property of Mr. Francis Wellesley. The catalogue, which is prepared with great care and well illustrated, comprises no fewer than 874 lots and includes a large number of examples of great artistic and historical interest, hardly a name of distinction among the masters of miniature painting being missing among those represented in this remarkable collection.

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